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PARENTS' NIGHT OUT

Friday, April 27, 6-8:30 p.m.
Saturday, April 28, 6:30-8 p.m.

Children for kids ages 11-17 for the Greater Burlington YMCA. Pre-registration required: 802-8622.

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Sunday, April 29
Cocktail Hour: 4:00 p.m., meals at 5:30 p.m., arrangement off menu. Palace B Cremers, St. Burlington.

A team of amateur prepares meals to order for two daughters in Aug./Sept.'s 100+ food contests. Entry: single \$25, Vermont Butter & Cheese Company and Vermont Organic Farm available for purchase.



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No cover

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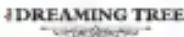
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and, as their parents, we do have some very important elemental rights — one of which is whether or not certain medical care has more risk than we are willing to take for our children. I am not willing to sacrifice my child for the herd notion. In fact, if one looks up where the whole herd notion came from, you will never see about actual immunity, and 99 percent was considered enough.

Parents involved in this issue are extremely well educated and at times more informed than local medical professionals as regard to the facts surrounding vaccination. Parents should have the right to delay, or end, any drug that could damage their child.

Jennifer Brandon
SOUTH BURLINGTON

IMMUNIZE FOR EVERYONE'S SAKE

It is a scary time, as I realize that our society may be suffering from its own vaccination "jury nullism." *"Want to Avoid That Measles Vaccine? Find Away!"* (March 21) After decades of the use of immunization, it is obvious that the benefits are available. And considering the millions of vaccines administered during this time period, no long-term harm have clearly been identified. And so it is disconcerting to hear that many families are putting themselves and their neighbors at risk by deciding not to immunize.

We have all benefited from vaccines, whether we have received them or not. When nearly all individuals in a group are immunized, the whole population is likely to be safe. Relatively few individuals that I know have suffered from serious preventable disease during my adult life as a result, but we are living precariously on the edge, because too many individuals are not immunized against the common preventable diseases, thus health not only of our families depends not only on the choices we make but also on the choices made by those around us.

When my child goes to kindergarten, I want to be assured that he is going to a safe place. He will be immunized, but if there are too many others around him who have not been vaccinated, there is still a risk of certain disease that I would rather not think about. Please understand the possible consequences to you and your neighbors if you decide not to have your children vaccinated.

Jesse Comes
BURLINGTON

DOCTOR NO

For "Gov. [Gavin] Shilling-to-Die Legislation Gets New Life," (March 10) was right for a couple of days regarding the end-of-Chilliwack bill. However, Russ, Dick, and John Campbell have now decided that the wishes of thousands of Vermonters don't count, and they plan to shelf the bill for

this session. This can take credit for the following, but the words can't express thoughts on this issue easily:

"Many medical practices are not socially based. They are sustained by an inertia supported by bottom, corner and the word of authority. The society provided by a long-held belief system, even when poorly founded, is a strong impediment to progress, thermal acceptance of a practice becomes the proof of its validity, though it lacks all other merit. Once a new paradigm takes hold, its acceptance is extraordinarily rapid and one finds few who claim to have adhered to a discarded method. This was recently expressed by Shakespeare who maintained that all youth pass through these stages: first, it is ridiculous, second, it is violent, accepted, and finally it is accepted as being self-evident." *From The Last Art of Healing* by Bernard Lewin.

Barrie Connolly
BURLINGTON

COMMENTS ON KISS

I read with interest the Bob Kiss east interview ("Bob Kiss: No Apologies," Press, Burlington's, "Deporting," March 21) and came up with the following comments. Bob Kiss is free to run for any elective office he chooses at this point, and I support his right to run for my office. With that said, I would add a few comments that people could question him on at a future race.

Bob continues to support BT and not admit that if he had simply brought this directly to the people, the people probably would have supported him instead, with as happened this past with a rather large school tax increase. But no, it was hidden, and now we've got the \$50 million mess.

Some may say his focus more in office was defiance. The Occupy City Hall Park issue. I would say he defied the situation he created when he waived the City Hall Park overnight ordinance, thus being at least partially responsible for the backlash.

Defenders really seem seemed to master. Kiss was seen soliciting for the 2010 Moran Plant proposal directly in front of a local business with a sign that read, "No soliciting allowed in this area." That was a head-scratcher, I guess, that he would use his important power as referee enforcement, and would do what he wanted.

I support Bob Kiss' right to run but will not be voting for him in anything he runs for.

Steve Tolleson
BURLINGTON

the MAGNIFICENT 7

MONDAY 1 JULY 16, 2007
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FRIDAY 2

Out of Africa

Fueled by the turbulent history of this people, African rockers Thievery Corp. and the dizzy, shimmering sensibilities of the Selena Quintanilla Project's "Music" contains some of the most sublime guitar licks you'll hear," writes AMR Music. "Incredibly panning between instruments, the accompaniment shifts in mood between melodic harmonicas and aggressive acoustic and electric guitar riffs, all God-forsaken and this relentless.

SEE CALENDAR SPOTLIGHT ON PAGE 40



WEDNESDAY 4 & THURSDAY 5

Under the Spell

Refined-sounding Southern jazz but with the designation "party-jazz" just to **James & the Southern Jass Band** (by Matt and Stephen James, plus Brian & Brian) on the cover. The members are only recent music school grads and hubcaps — as well as more traditional instruments such as — is building up and hammering this week.

SEE CALENDAR SPOTLIGHT ON PAGE 40 AND 44

THURSDAY 5

Funny Business

Harold Bloom reports of a new source of humor — critics and comedians who are dubbing it "weirdly witty" — smart, subtle, refined and, yes, a little nerdy. The New York City troupe is trying to do its right-of-round at the Dryden (6200 La Cienega Boulevard) this Friday.

SEE CALENDAR SPOTLIGHT ON PAGE 40

SATURDAY 7

Oh, Baby

The sapflow was touch-and-go. It's pre-heat, but we can count on **Elton John** (4) Saturday at 8 p.m. from 8 p.m. Last Saturday, the bandwagon with out-of-towners every April. Come armed with "newies" as you great cakes, tents and schedules Saturday — then gear yourself away for horse-drawn wagon rides and rampaging through the gardens.

SEE CALENDAR LISTING ON PAGE 40

TUESDAY 10

Bee Yourself

It was July 1, 1964, as the begins. The **Bees** (see Life of Bee) American Picnic Theatre's adaptation of Sun Myung Moon's best-selling but unscripted novel (therefore the castings move more, but deeply personal to one girl's coming of age, the one-woman verbatim performance) is back to Cal Anderson this week.

SEE CALENDAR LISTING ON PAGE 40

ONGOING

That's a Snap

She苦lings from through the lens of **Julianne Kostick** this month at North End Studio & The Stage. Each captures scenes from a recent trip to Africa — giraffes, children, weathered buildings and the vast, rolling landscapes and histories of the city and the country.

SEE GALLERY PROFILE ON PAGE 42

(4)

(5)

(6)

(7)



The Obam-Appalause-O-Meter

Good thing President **BARACK OBAMA**'s handshaking rally wasn't held outside last Friday. His screening fans probably would have evaluated every nose, earlobe and Chatburne County.

The president whacked a 400-person audience at the University of Vermont's Patrick Gym into a frenzy reminiscent of Reddiness. His half-hour speech touched about all of Vermont's sweet spots: ending the war in Iraq, repealing Don't Ask, Don't Tell, and creating equal pay for men and women, among other highlights of his presidency. What's next? An estimated \$700,000 for his reelection campaign. The president was in Vermont fever for four hours

and handed three-quarters of a will to take on **MITT ROMNEY**, **RON PAUL** or whoever ends up being the GOP nominee.

Now that change can be believed.

Notably absent from his speech was any mention of same-sex marriage, conspicuous as a state that twice led America at granting legal rights to same-sex couples.

Generally, the audience's reaction ranged from ecstatic to slightly less ecstatic. Still, some applause lines were better than others. In the totally anachronistic *Appalause-O-Meter*, Fair Game attempts to plot the crowd response to Obama's speeches in graphic form.

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to rescue an auto
industry that
was on the verge
of collapse."

"Change is the
first time in history
you don't have to hate
who you love to survive.
The country you love
decided to re-elect
David Aspin, Sarah Bell."

"Change is,
for the first
time in my years
there are no
Americans
fighting in Iraq."

"It is good
to be in
Vermont."

No Spin Zone?

Gov. **PETER SHUMPKIN** took a hard line against public relations positions in state government in January, when he disapproved the listing of, *etc.*, communications coordinators, at state agencies.

The gov. has zero tolerance for using taxpayer dollars to hire "spin doctors." Secretary of Administration **ANNE SPARKS** said, so Shumkin put a freeze on hiring a communications coordinator at the Agency of Natural Resources and a director of communications at the Department of Tourism and Marketing — even though the cabinet secretaries of those agencies said they needed them.

Shumkin also successfully pressured the supposedly independent Green Mountain Care Board not to spend \$30,000 on a public relations consultant to market the governor's universal health care program.

As a state senator, Shumkin criticized former Republican governor **ANNE BOYD** for spending more than \$400,000 in taxpayer money on appointed communications directors for his administration. She often risked looking hypocritical if he did the same. So he hired two people to handle press for him but appointed few others to PR posts.

After the January hiring flap, Human Resources Commissioner **KAREN BURR** launched a review of all jobs in state government that could qualify as communications positions.

The report is forthcoming but Folger got an advance look at the list. And guess what? State government is littered with communications. Very few of them are appointed positions, but all work in service of the administration — and the public, of course.

A spreadsheet supplied by Duffy to *Folger* lists 48 state positions with a combined payroll of \$3.2 million that have communications as part of the job description. In some cases, that's the primary function.

The Department of Public Safety and Public Service each have five such posts. The Agency of Transportation, Department of Education and Vermont Lottery Commission each have three. The departments of Labor and Commerce have two apiece.

Only three of the 48 positions are currently appointed by the governor. The rest are classified jobs subject to union contracts.

KAREN BURR, who was Shumkin's campaign field director, now works as the appointed information and education specialist at the Agency of Human Services, at a salary of \$33,521. As the

Burlington Free Press reported Tuesday, **ANDY RUTHERFORD**, formerly of Ski Vermont, has been appointed communications director at the Agency of Commerce and Community Development, earning \$51,000. Rutherford joins another political appointee at agency chief of staffing officer **KATHLEEN MURKIN-HOBBS**, who earns \$20,000.

Team Shand in the just-green-lighted the hiring of two classified — in, not appointed — communicators to the Pub and Wildlife Department, a director of public affairs and a fish-and-wildlife information specialist.

Duffy defends the marketing jobs as appropriate because they promote Vermont and economic development. She says she's more concerned about several classified jobs at the Department of Health, which has a communications director (salary: \$62,804), two communications/media coordinators (\$44,736 apiece) and a PR/Adv information specialist (\$30,000).

"That jumps out at me, and I'll look at that," Duffy says of the health jobs. "With half the there was a whole bunch of implications to that."

Duffy has convened a panel to help craft a policy around communications jobs that includes **CHARLES DAVIS** of the Bellwether Center for Government, **ANDREW MURKIN** from the Vermont Business Roundtable and **MARK MURKIN**, publisher of the Stowe Reporter and president of the Vermont Press Association.

Duffy maintains that her review shows there are very few appointed "top docos" left in state government. She plans to review the union jobs with an eye toward determining whether a reduction in workforce or reclassification of job duties is appropriate.

Her takeaway from the review so far? "It's interesting how much we need to communicate. That is a significant function of what state government does."

Right to No

The Vermont Supreme Court struck a blow to the public's right to know last week.

On Friday the Supreme Court ruled against the *Portland Herald* in a case closely followed by media organizations and First Amendment watchdogs. The daily newspaper had sought records related to a criminal investigation of child-pornography possession by employees of the Criminal Justice Training Council, which runs the Vermont Police Academy in Putney.

In January 2010, state police seized computer equipment from the house

of training coordinator **DAVID MCKEEAN**. The next day, he committed suicide. State police investigated the death and the underlying child porn allegations, but Attorney General **AGI SORRELL** said there wasn't enough evidence to bring charges.

With the case closed and its sole suspect dead, the *Herald* sought — and eventually had for — records related to the high-profile case. But Superior Court Judge **ANTHONY CHAMBERS** ruled the documents were exempt from disclosure under Vermont's open-records law as "records dealing with the detection and investigation of crime." The *Herald* appealed the case, arguing that investigative records should become public once a case is closed.

The Supreme Court disagreed, concluding that the legislature's intent in writing the exemption was "to permanently and categorically exempt all criminal investigatory records from public disclosure." If anyone is going to change that, the justices wrote, it should be the legislature.

STANLEY MCKEEAN, state editor of *the Herald*, says the ruling is overly broad and "sets a very bad precedent." Vermont's open-records law is muddled with exemptions that let public agencies withhold records from citizens, he says, and trying them in court one by one is "the only way to find out what you can and can't know about what our public servants are doing."

The ruling left the door open a crack, however. In a dissenting opinion, Associate Justice **JOHN DOOLEY** and the newspaper could inflate to such "regatta" records from the investigation — documents produced during closed-door court proceedings — and McKeean says the judge made a mistake.

"What is really upsetting about this is that if we were a regular person asking for the same oversight, it would take tens of thousands of dollars in litigation fees to even find out if we actually have access to the doc," McKeean says. "It'll tell that a severe limitation on the public's right to know, and sending our legislature needs to get moving on."

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OPINION

LEUNIG'S PEOPLE



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PHOTO BY JEFFREY ST. CLAIR

On His First Night as Burlington's Mayor, Miro Weinberger's "Fresh Start" Encounters Resistance

BY KEVIN J. KELLEY

Miro Weinberger's ascension as Burlington's new mayor lasted all of about 30 minutes. An evening of ceremony, celebration and hope — including Weinberger's expressed wish for "a new era of collaboration and cooperation between the council and the mayor's office" — quickly gave way to a measure of contention.

Two city councilors ignored colleagues' pleas for unanimity and voted to reject Weinberger's nomination of Paul Stinson as the ten-person seven-member council at city hall. Newly elected Progressive Max Tracy (Ward 2) joined four-term Ward 7 Republican Paul Decelles in opposition on the grounds that the council did not have sufficient time to review Stinson's qualifications for the post of chief administrative officer.

Using that action as leverage until the council's April 16 meeting, Decelles argued that appointment of a top official on Organization Day typically devoted to policy and procedural matters, would be "a break from practice." Weinberger responded that he wanted Stinson, a financial consultant, to be put in place immediately because "we have a short time to make important decisions about the budget."

Stinson was subsequently approved as a 12-3 vote to serve as interim CEO until June 30. He said in an interview afterward that the "interim" designation represented "a compromise" Weinberger had decided, Stinson revealed, that standard review procedures would have to be followed if the appointment were to be for a full tenure in City Stinson, 54, added that he's "comfortable" applying for the job as a permanent basis as Weinberger continues a promised national search for an outsider of the city's established families.

The Decelles-Tracy team-up against Stinson's nomination pointed to the possibility of a reversed Republican-Progressive alliance of convenience. Another hint of that happening Decelles mentioned independent councilor

POLITICS



PHOTO: MIREILLE ST. JAMES

WEINBERGER SACKS CEO DIRECTOR DURING FIRST DAY ON THE JOB

All too unusual, Miro Weinberger suddenly asked all 15 members of his new city council to postpone their annual meeting for three days by April 10.

But just hours later, he relieved Community Affairs and Development Office director Larry Kupferman this week.

"The mayor let Larry know that he wasn't going to keep him on and Larry understood that was his position and was gracious about the mayor's decision," said the mayor's spokesman Mike Kornick.

Stinson Bushor, who often votes with the Progressives, for a seat on the city's three-member Board of Finance. Bushor offered unanimous support, as did Decelles and Hill Section independent Karen Paul.

The council's two Republicans and three Progressives have reason to take issue at next Monday's election on a council dominated by seven Democrats, who will generally vote in support of a Democratic mayor. The Dems did discreetly flex their political muscles at the new council's inaugural session on Monday. Behind the scenes, they had

engaged unanimous backing for one of their own, Ward 5 councilor John Shannon, as council president. Karen Paul had earlier indicated interest in challenging Shannon, but, as a sign that the election, no one nominated Paul for the post.

Shannon's shift to the council's center chair caused a couple of his colleagues to snicker over the bonerific, "Mother President," that might be used in referring to her. Rachel Sigal, a liberal and Progressive representing a part of the Old North End, suggested a way to avoid confusion: "Take gender out of

Kupferman's title because not everyone identifies with it," Weinberger's efforts to appoint his own CEO director.

Weinberger's first appointment has turned a long-standing city hall perennial, Larry Kupferman, who served as Weinberger's campaign spokesman, with some trepidation to the mayor. Former campaign manager Jessica Neudahl will be Weinberger's point person in the city's human resources department.

Weinberger said he will announce permanent staffing decisions before June 30, when the terms of many mayoral appointees expire.

PAUL HEINTZ

the equation. It's fine to say "President Shannon," Sigal said, slinking cheerfully from stage in the audience.

After being issued an acerbically-blazed federal judge William Sessions III, Weinberger gave a 10-minute speech in which he offered a narrative of Burlington moving away from "anger and anxiety" and toward "optimism and common purpose." Weinberger was unapologetic in his criticism of his predecessor's performance, referring to "the paralyzing loss of trust between the mayor's office, the council and the public."

Neither Weinberger nor anyone else speaking on Monday acknowledged the name of Bob Kau, who, typically, was sitting in our obituarity at the rear of the auditorium. Weinberger's word was safely understood by his gracious recognition of former council president Bill Wright. As spectators on the floor and in the balcony stood and applauded, Weinberger presented a plaudits of appreciation to Wright, who ran unsuccessfully as the Republican candidate for mayor.

Wexnerger did make positive, if indirect, references to the Progressives' nearly three-decade occupancy of the mayor's office: "The new chapter" that is now beginning, Wexnerger said.

THE PAUL DECELLES-MAX TRACY TEAM-UP
POINTED TO THE POSSIBILITY OF A
RENEWED REPUBLICAN-PROGRESSIVE
ALLIANCE OF CONVENIENCE.

"will rely on old principles that have guided the city so well for decades." He promised a "return to the combination of prudence and ambition" that, Weinberger said, had long characterized Burlington's political leadership — *Kim, conversely, execused*.

The new mayor also touched on issues in his speech that Sheri Deneen would be likely to mention but that, in Burlington, have been more the preserve of Progressives. Housing costs are too high, Weisberger declared, noting that Burlingtonians' incomes have remained flat since the onset of the Great Recession three years ago. "Too many of Burlington's children are becoming dependent on public assistance," he said.

are living in deep poverty," he added. Simon, meanwhile, did not hesitate to distinguish himself from a controversial predecessor long affiliated with Progressive mayors. Asked what he might have done differently from former GM Jonathan Leopold in regard to Burlington Telecom, Simon said "I would have followed what the

certificate of public good required." He was referring to the set of conditions the state had imposed on BTT, including, Sisson noted, the obligation to complete the backbone of the network by June 2008. "Cost overruns were not the way to solve the problem" faced by BTT in realising road map on that provision, he said.

It was the BT midcourse that "spurred me to get involved" in Weisberger's campaign and in city government, said Sason, a 1978 University of Vermont graduate. Sason returned to Vermont in 2000.

Weinberger's first evening in city hall as mayor ended with a brief encounter with some 20 members of Occupy Burlington. They were waiting to

www.ijerph.org

MAX TRACY TEAM-UP
POSSIBILITY OF A
CAN-PROGRESSIVE
CONVENIENCE.

The local activists also gave Weisberger a set of recommended actions, including establishment of a year-round shelter for individuals with substance-abuse problems and a moratorium on evictions and foreclosures.

Bill O'Brien, who handed the basket to Weisberger, noted that a measure on the Town Meeting Day ballot in support of Occupy's demands for economic justice had received a greater degree of support from voters than had Weisberger himself: 78 percent and 57 percent, respectively.

Wiesberger replied by expressing his respect for Occupy's goals and message. "Give me a little bit of time to get our feet underneath us," he added. "And let's get the conversation started." □



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Where Have All the Dollars Gone? A Tally of Your Taxes

BY KATHRYN FLANG

Hey Mr. Taxman: What do you say we use your receipts for once?

That's the idea behind a project from the Massachusetts-based National Priorities Project, which scans the federal budget and estimates local contributions, and then tries to point out exactly how federal tax dollars are being spent. As tax day approaches — April 17, in case you haven't filed yours yet — it's a subject near and dear to many taxpayers' hearts.

NPP executive director Jo Lamontane says that while Vermont is "legendarily" for its town meetings and local civic engagement, it can be hard to understand just how and where the federal dollars are being spent. Vermonters paid \$3.12 billion in individual taxes in 2011 according to data from the Internal Revenue Service.

So NPP uses a set of algorithms, as well as some simple long division, to estimate. For example, Vermont will contribute roughly \$300.6 million in the current

fiscal year to pay interest on the U.S. debt. We'll chip in \$10.4 million for unemployment insurance and \$1.4 million for the federal car marshals program.

There's another way to look at it. Pretend you're a single Vermonter earning about \$30,000 a year you likely chipped in an estimated \$102 in 2011 for military spending, 20 cents for high-speed rail, nearly 50 cents for food stamps and 80 cents to fund the U.S. Postal Service.

NPP is a nonpartisan organization with progressive

roots, but Connerford says the group gets accused all the time of partisanship tracking.

"Just to even actually talk about the role of federal spending can be kind of a sort of crazy liberal thing."

"The truth is, the majority of this government's bills are paid by you and me," Connerford adds. "I think if people could fully understand that, and then understand that you and I reap the benefits or consequences of federal spending decisions, the hope would be that people would feel themselves emboldened to speak up." 

What we could fund in Vermont instead

	Elementary school teachers	Firefighters	Head Start spots	Homes powered by solar energy	Low-income health-care plans
\$100,750.61 Total U.S. debt interest	3	4	81	\$30	58
\$80.244.48 Unemployment insurance	12	18	86	\$51	156
\$34.1 million for the car marshals program	2347	3544	16,630	105,742	39,069
\$100.7 million for high-speed rail	11,473	17,325	81,260	516,812	146,472

What Vermonters are paying in Federal taxes

\$100,750.61 Total U.S. debt interest
\$80.244.48 Unemployment insurance
\$34.1 million for the car marshals program
\$100.7 million for high-speed rail
\$100,750.61 Total U.S. debt interest

SOURCE: THE NATIONAL PRIORITIES PROJECT



SOURCE: NATIONAL PRIORITIES PROJECT



news
EXCERPTS FROM BLURT.
THE 2012 DAILY NEWS

7 Questions

for Mayor Miro

Seven Days contributor Karen J. Kelley caught up with Mayor Miro Weinberger a few weeks at Mardi Gras. Call it Mardi Sense—the same day he took his tonic stool with President Barack Obama. The talk ranged from Burlington's budget problems to Weinberger's foray on a Church Street smoking ban. The interview is excerpted below. Read the whole exchange on blurt.com.



SEVEN DAYS: You're bound to have something of a political honeymoon when you take office. Is there a 30-day or 100-day window for you to take major actions that will be hard to take later on?

MIRO WEINBERGER: Yes. June 30 is a magical date. We need to pass a balanced budget by then.

The 30-day window also relates to what I've said about making a decision on the Moran Hat by then. It's gone on long enough. We need to decide what to do there. The financial consequences to the city will be significant no matter which way I go on Moran.

And I can say that other than the budget, I've spent more time on Moran than any issue.

SD: Which jobs are you going to do immediately?

MW: Mayoral assistant, CEOO director, city attorney and chief administrative officer.

SD: What criteria will you consider in deciding whether to retain a department head who worked for Bob Kim?

MW: I want to be based on the following: worked for Bob Kim. Do they consider their qualifications and abilities, their energetic commitment to working in city government. I'll also look at their willingness to be held to performance standards that we'll be developing.

SD: Are you in favor of raising the mayor's \$90,676 salary and those of some other city officials, as had recently been proposed to the Board of Finance?

MW: I think the mayor's salary level is gracious already. We're still in a period in which the people of

Burlington are living in difficult economic conditions. The incomes of Burlingtonians have been shot down flat since 2008. I don't think it's appropriate to raise the mayor's salary in those circumstances.

SD: How about the proposed downtown smoking ban that KSS vetoed? What's your position on that?

MW: I'm not in favor of the ban as it was proposed. It's interesting that it was one of the issues I heard the most about on the campaign trail. There was opposition to the ban throughout the city, something on the order of 30 to 1.

SD: Are you going to enroll your daughter in the Burlington public school system? Shain is kindergarten now at the Bellverthor School in Williston, where your wife works. Will you keep her there for first grade?

MW: We've applied to have her start first grade in the magnet schools here: the Integrated Arts Academy at Wheeler or the Sustainability Academy at Bremen.

SD: Not Edmunds? That's your neighborhood school.

MW: Edmunds is a great school, but we regard the art curriculum as very appropriate for our daughter. ☐

To read the full story go to sevendaysvt.com



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PHOTO BY JEFFREY BROWN

At UVM, a Social-Justice Advocate Talks Poverty, Occupy and Right-Wing Politics

BY KEVIN J. KELLEY

Back when the federal government was actually trying to reduce poverty in the United States, Francis Fox Piven was well known among progressives as a social theorist and advocate for economic justice. Along with her husband, Richard Cloward (who died in 2000), Piven wrote two books that powerfully influenced public discourse on poverty: *Regulating the Poor: The Functions of Public Welfare* (1971, updated 1991) and *Poor People's Movements: Why They Succeed and How They Fail* (1977).

Both books developed what has come to be known as the Cloward-Piven strategy in an article published in the *Nation* magazine in 1966, the pair had argued for a grassroots drive to increase demand in welfare programs — to the point where the system would break down and force the adoption of radical reforms, including a guaranteed minimum income for all Americans.

Critics called it a wretchedly approach that promoted an ethic of dependency and that helped push New York City's liberal local government into bankruptcy.

Now, some 20 years and still a political science and sociology professor at the City University of New York, she has also focused her writings and activities on efforts to increase voter registration and turnout, especially among poor people. Her long record of left-wing advocacy led hard-right Beckley to launch a series of attacks on Piven last year. Beckley castigated her as a violent revolutionary and maintained of a leftist conspiracy to elect Obama, institute national health care and trigger the Great Recession.

Seven days ago, with Piven by phone in advance of her Will Miller Social Justice Lecture at the University of Vermont on Thursday, April 12,



FRANCIS FOX PIVEN

depended on their rule over those institutions. We believed they would try to reproduce those institutions and would therefore have long-term pernicious effects certain about that now.

SE: Why do you think that's happened?

FFP: Most of the top decision makers in this country are CEOs, and they move around a lot. They may not even be living in this country. Their focus is on the bottom line rather than on the stability of the corporations they run.

SE: Does this shortsightedness explain the right-wing redefinition of the Republican Party? I have a friend who says Republicans hate their grandchildren. Climate-change denial is an example of that, right?

FFP: Yes, climate change is a good example. But in addition to maybe hating their grandchildren, Republican nihilism is the result of the party harnessing a populist base — from the

John Birch Society in the '50s and '60s to the militia in the '90s to the Tea Party today. Now they're stuck with it at the Republican campaign for the presidential nomination. It's been a disaster for them.

The big-money interests that feed the party are against because the party's members in Congress are voting against what big business needs.

SE: Do you think the Republicans have moved so far right that they've become unelectable at the White House level, even if they nominate Mitt Romney?

FFP: Yes, I do think so. But in a certain way that's not so great, because Obama will roll into a second term and not feel a need to act differently than he has before.

SE: There are those who suggest Obama will feel less politically constrained in a second term and will let out his inner progressive.

FFP: Maybe. The way he runs in a campaign, he does sound like a liberal. Maybe he really is a liberal. We'll see.

SE: You're coming to UVM to talk about the future of the Occupy movement. What do you say to the proposition that if the movement doesn't have viable leaders it can never be effective?

FFP: The Occupy people have a big emotional investment in what they call direct democracy. I've been thoughtful with a lot of movements over the years, and I just don't have the patience for it. I don't think they'll be able to sustain that kind of internal process as they move out to engage students, the residents of foreclosed houses and the working poor.

I am something darkly reflective of Occupy's approach is the extremely repressive of the '60s and '70s. It was fake a lot of the time — the claim that the participants are the leaders. On the sidelines you could see the people who really were the leaders.

SE: Are you going to tell Occupy Burlington to shut up?

FFP: I don't preach. I tell any that Occupy protests fall into the tradition of American protest, beginning with the Revolutionary War.

The poor farmers, artisans and laborers who rose up and made that revolution had demands different from those of the founding Fathers, who wanted to change the rules so as to benefit breeding and commerce.

On the other hand, the people who actually fought the war had been seen by a vision of radical democracy. They wanted all decisions to be made by unicameral legislature, without an upper house that would depend on property. They wanted their representatives to be close to home and to be able to deselect them every year.

That was the radical program of the 1770s and 1780s.

I think it's a lovely vision. I understand why it's so attractive, but I can't imagine a society without a government. And I can't imagine a government controlled by consensus-based decision making.

SE: Why were you singled out for

In Shelburne, a Classic Craft School Is Reborn

BY PAMELA POLSTON

THE SHELBURNE ART CENTER is closing its doors. In a few weeks, says director **DAVE TUCKER-KETCHAM**, the Shelburne village complex on Herter Road will become its original name, the **SHELBURNE CRAFT SCHOOL**, and reintroduce its craft-education mission. "It's a pseudo-version of the old model, but works better with today's world," she notes, explaining that the instructors will not be required to teach full time but can pursue their own craft careers while passing their skills along to others. The school will continue to offer classes for all ages — from children to professionals.

An essential component of the center's education is woodworking, just as it was when the school began, in 1910, after Rev. J. Egmont Smith hired local boys to learn the fundamentals of the craft in the basement of nearby Trinity Episcopal Church. Seven years later, the Shelburne Craft School was incorporated as a nonprofit, a facility where professional craftspeople could both create their own work and teach students. Besides woodworking classes in pottery, jewelry making and other visual arts were added.

More than six decades later, the workshop is bursting with activity, under the direction of manager **DAVE BROWN**, and has a broad-based Woodworkers-in-Residence Program. Three emerging woodworking professionals — **MATTHEW TILLOT, LINDA PARIS** and **RACHEL MARYANOWSKY** — are expanding their own businesses in the facility while she offers classes and two-monthly weekend specialty workshops. The four make up a sort of pilot program, Tucker-Ketcham says, in which

there is an "open dialogue" while "we work out the kinks."

The residence program hopes not only woodworking skills but the business and marketing savvy necessary for individuals to launch their own enterprises. Previous experience at a certified institution, such as Warren's **VERMONT FOLK SCHOOL**, or an informal apprenticeship is helpful for securing a residency though not required. The \$1000 annual fee for the residency can be offset through teaching opportunities. Woodworkers-in-residence are expected to stay for a minimum of three months and a maximum of 18 months.

Tucker-Ketcham and the board of the non-profitable Shelburne Craft School have been doing more than planning a comeback; they've also been developing strategic partnerships to further the mission. One is with the **VERMONT WOODWORKERS** group in Fairlee, which is in turn allied with **VERMONT COLLEGE**. VTC has the college's craftsmanship and design degree programs, and recently secured an official designation as a Vermont state craft center. While VTC's entrepreneurship majors take their woodworking classes at their woodshop, they can get college credit for classes in stained glass and metalsmithing at the Shelburne facility.

Woodworking graduates of BC, or any other school, Tucker-Ketcham notes, may not be quite ready to launch their own businesses, any who choose to extend their training with the Shelburne residency program will find an "accelerator" and "invasion map toward their professional life," she says.



In addition, Tucker-Ketcham reports being in talks with **SHELBURNE MUSEUM** and **VERMONT FARMS** about ways to promote each other's events and jointly market the three institutions. "We're the triangle of batons of Shelburne," she suggests. One collaboration is already under way: The craft school is producing its wood from the grounds of Shelburne Farms.

Tucker-Ketcham, who has been at the helm of the center since November 2010, is clearly excited about her facility's return to a classic mission — one that particularly resonates locally. "Hands-on education has a place in our

society again," she says. "In Vermont, it's possible with the [locavore] food movement. People in Vermont want to grow their own food or know where it was grown." Tucker-Ketcham explains, "I'd rather support a local provider than buy something mass-produced. Mass-produced is so big right now," she says. "It's good timing for us." ☐

THE Shelburne Craft School will soon be launching its first self-raising to-voca partnership (12 noon to 4 p.m. it takes about three weeks). shelburnecraftschool.org/info_895-7648_shelburnecraftschool

CLEAR THINKING

MICHAEL AARTZEN and **PAUL BULHAR** jumped through multiple prolonged hoops to get their Pine Street glass-blowing studio **ABIGAIL** up and running last November after an instead-of-dying into profit-driven production the couple's first major project of 2012 is a glass-bear campaign.

Called **12.12.12**, it's a collaboration with 12 nonprofits to create small glass items for sale representing the organization's cause. In the vein of the white polar bear ornament the studio created for Polar Bears International,



in time for the holidays. Aartzen and Bulhar are now offering 11 more items, including an orange-and-green glass carret for the Children's Center, a small dinner glass depicting a bale for Local Motion and a sleeping bison that's part of Conservation International. Each organization will receive 12 percent of profits from sales. The glass items run \$32 to \$36 each.

"I feel like that [12.12.12 campaign] comes from living and breathing the Vermont spirit for five years," explains Aartzen, a Swede who moved here in 2006. "Turning down the studios

loudly," she adds. "There's a way of including each other in Vermont and trying to work together to solve problems." In that spirit, AD Glass and ABIGAIL recently exchanged an AD logo overlaid for glass-blowing lessons. AD Glass designed 12.12.12's logo to look like a emblem.

Aartzen says the project has been rewarding. "I strongly feel that it's individual and but the user's responsibility to take a good look [at environmental, humanism and other issues of our time]," she says gravely, "because if no one takes

St. Mike's Tackles Tech With Interactive Theater

BY KATHRYN FLAGG

St. Michael's College sophomore **ERIN RIVERS** admits that when it comes to modern entertainment, it might be hard for the old-school theater to compete with the instant gratification of YouTube or the production values of a \$30 multiplex.

"Theater can no longer claim to live in a world without screens," says Rivers, assistant director of the upcoming production of *APPtivity*.

Embracing and understanding that brave new world is at the heart of the original play, which goes curtain up — and screens on — on Wednesday, April 16. The play tackles our obsession with technology — everything from online dating to the threat of alienation in the technological age.

"The show brings to our audience something that has become so usual," says Rivers. Social media, Facebook — these are second nature for Rivers and her classmates, the actors. A cellphone is almost an extension of one's arm, she adds. "This show brings to light, and brings to our attention, how regulated we can become."

Under the tutelage of director and theater professor **SADIE HARVEY**, an ensemble cast of 17 actors built *APPtivity* from the ground up. It's what's known in the theater circles as a devised work, meaning the company brainstormed, improvised and eventually scripted the play in a collaborative effort.

The show is also interactive. Audience members will be seated on stage, and, instead of being invited to turn off cellphones at the beginning of the performance, they'll be encouraged to turn them on. Periodically, the audience will be invited to text in questions



or comments for the characters that will be wrapped into each performance.

For comedy, pure drama, *APPtivity* doesn't offer many answers about living with technology as it does questions.

"There's just this fact that we're all tied to our technology and the endless information inundation that we get from it," says Harvey.

The play follows on the heels of the college's "Insassane to Insane" event last week, during which St. Mike's invited students, faculty and staff to participate in a 24-hour technology fast. This meant no computers, no video games and no cellphones.

Rivers didn't participate, she admits readily.

"I am aware that I am probably adicted," she says with a laugh. While she didn't try to unplug, Rivers admits she doesn't intend to do so anymore soon. Networking online is crucial to her work both as a student and as a standup comedian.

"There's a part of me that understands it's the world we live in," Rivers says. "We're at a point in society and the technological revolution where we can't keep putting up a wall and pushing it away."

But that doesn't mean closing off theater for St. Mike's Hollywood blackboxers — not yet, at least. Rivers thinks an interactive play such as *APPtivity* can provide a kind of entertainment that no movie can match audience participation.

"The harder how many big transformations there are, you're not going to experience that," she says. ☺

responsibility, there are no role models. "We want to be role models."

That said, Olander and Arentzen are also artists with a knack for conjuring attractive tactile items from molten glass. An oversized brown coffee bean for Faad's Farmers, a South Burlington-based organization that addresses hunger among Latin American coffee-farming families, invites palm-massage, animal-blanket and gold-striped bean representing the Vermont Beekeepers Association is as minimalist and adorable as AD's polar bear.

"I try to make really brutal art, but it usually comes out cute," jokes Arentzen who has fired up a "glory hole" and is pinching tufts from a ball of soft, yellow glass.

All 12 objects are available at AD's studio and website and some or all will be sold at venues such as **SHAKESPEARE FARMS**, **FROM HELL**, **THE GREEN LIFE** and **THE PEACE & JUSTICE STORE**. AD has also applied its innovative fundraising idea — it says, "It gets out our message and it also gets a local product into people's hands!" ☺

or market the items because Olander explains, "We don't want to put any workload to them."

Local Mitten though will likely carry the bike cup in its retail space according to executive director **CHRIS SPERZIA**. It's a really innovative fundraising idea," he says. "It gets out our message and it also gets a local product into people's hands!" ☺

BY AMY LILLY

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Spark Arts Introduces Improv Comedy to Burlington

BY DAN BOLLES

Standup comedy is fully blooming in Vermont, as more and more local comedians hit the stages to rattle our funny bones. While the rise in quantity and quality has been a pleasant development, standup's unpredictable, wild-eyed cousin — improv — has yet to make any real friends in the state, despite its popularity nationwide. Burlington performing arts studio *spark arts* may be about to change that, with a new series of improv classes and workshops.

On a recent Wednesday evening, a *Seven Days* reporter drops by the Flynn Atrium studio owned by local comedians **SARAH YATES** and **KAREN WALTERS** to observe a drop-in improv session. This weekly gathering is free and open to self-interested parties, whether as performers or just fans on the wall. Spark Arts also offers a six-week grad improv class and has a touring improv troupe.

On this night, 12 would-be improv artists crowd the small, bright studio space. Most are young and male, but the age range is mid-twenties.

After a series of warm-up exercises, Spark Arts' improv instructor **SARAH YATES** leads the group through a variety of improv games designed to give some loose structure to the scenes that will follow. Unlike standup, improv comedy is not scripted. As an amateur, I am completely lost on the spot.

Actors are given parameters within which to create a scene. From there, the action can go in any direction imaginable, with results ranging from hilarity to absolute mayhem. Not even the actors never really know where a scene will take them, which gives the art form



a sense of danger and intrigue.

"With standup, you sort of know what to expect," says Yates, who has been performing improv since high school and studied at improv theaters such as Second City in Chicago and Upright Citizens Brigade in Los Angeles. "Maybe you can see a punch line coming or understand how a joke is being set up. But with improv, it's all coming out of nowhere. There is always an element of surprise."

Though performers are essentially

acting — and, most importantly, reacting — as the fly, improv comedy does have certain guiding principles. While you can't teach someone to be funny, Yates says there are ways to open an actor's receptors to what's funny around them.

"The most important thing is to listen," she says. "Oftentimes you can tell when someone has a line they're waiting to use. And, more often than not, those lines fill the room because the actor isn't paying attention to what's happening around them." She adds that

lame Wolverines successfully succeed at improv. "It really is a team effort."

One of the fundamental principles of improv is known as "Yes, and..." In short, that means actors should accept the scenario around them, however bizarre, and then find a way to add to it.

"You never want to close off a scene," Yates explains. "The more you can keep a scene open and the more you can add to it, the more fun, and funny, the games will be."

Tonight, the games include a clearly exercise in pickup artistry, a scene in which actors take turns ad-libbing on well-known fairy tales and "Scenes from a Book," in which they are required to pull random, prewritten sentences — such as "That's impossible!" — from a bowl and incorporate them into the scene. Actors range in ability from hesitant first-timers to experienced improv performers. Yates says that's typical of the drop-in sessions.

Lisa Steele, a Burlington resident and a self-described homebody, has just attended her first session.

"I was looking for some way to get out of the house and do something fun," she says. "And this was fun."

Steele says she was surprised by the variety of talent at the session, and when she observed that even less-experienced actors have their moments.

"Even the people who were fulfilling were still funny," she says. "It didn't matter what level of sketchy you had."

Yates agrees. "My favorite thing about improv is when you can't go wrong," she says. "You can't make a mistake — what you say or do is right. It's not scripted. You can't mess up." □

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NO, CHON

I WAS JUST
THINKING OF A
SPECIFIC
MEMORY THAT
WOULD ONLY
MEAN SOMETHING
TO ME...

OH



OH, ACTUALLY
FROSTED
CRUNCH YAMS
ARE FOR
KIDS...

BUT I AM
A KID!

TEAM, BUT WE
HEAR KIDS
WITH FAMILIES
AND HOUSES.

SORRY



DO SOMETHING
FUNNY LIKE
WE DO ON
THE INTERNET.

CHON, YAWN
AND IT WILL
LOOK LIKE
A SCREAM.



ZACK!
I HAVE
SOMETHING
IMPORTANT
TO SAY!

WHAT?

SOMEDAY
I'M GOING
TO USE MY
GENITALS
FOR HAVING
INTERCOURSE.

IT'S GOING
TO BE GREAT!
I JUST
KNOW IT!



D'Albion

YAH



HEY ALICE,
WHAT ARE YOU
THINKING ABOUT?

MUTTS!



CHEAT! DID THAT
THING SAY?!

CHEAT
CHEAT!



OF COURSE
I AM!

I WAS JUST
THINKING
ABOUT MY
OWN PROBLEMS
TODAY...



DAKOTA MCFADZEAN is a Canadian cartoonist currently completing his first semester at the Center for Cartoon Studies. He has drawn a comic strip every day since 2010, and you can read them all at dakotamcfadzean.com



DRAWN+paneled is a monthly graphic novel by Dakota McFadzean. The first five issues, featuring 2010-2011 daily strips, are available for \$10. Previous issues are available at centerforcartoonstudies.org. For more info, visit drawnpluspaneled.com.

Dear Cecil,
I've heard of the occasional car in a baseball stadium parking lot being damaged by an out of the park home run. I wonder: Have there ever been any skulls or other body parts crushed? What would be liable for the hapless victim's misfortune?

Victor, Santa Cruz

Dear Victor: You tackled this question in 1978. Things were different then. I pounded out columns on a mechanical device called a typewriter. My telephone was the size of a shoe box. When I wanted to ascertain a fact, I didn't Google it or email people on Adelphi, but rather called them out at a time. This had a deleterious impact on the quality of information available to us all.

Today research is easier so I revisited the subject, I was, I'm happy to report, immediately correct. Flying baseballs can be lethally dangerous. However — and this is why if this has had any unfortunate consequences over the past 24 years — I underestimated the risk by a factor of 10.

From 1990 through 2012 there were 25 confirmed spectator fatalities in major- or minor-league ballparks. Only five of those were ball-related: two from foul balls, two from wild throws into the stands and one during spring training when a fan exchanged a foul ball for a car. The rest was due to home runs, no doubt owing to the relative rarity of home runs, the distance



involved and the comparatively small number of people around in fair territory in most parks.

Foul balls, as anyone who's watched a game from the stands likely suspects, are more of a problem. In 1990 Dominic Litallo (aspirin spellings vary) was killed by a foul ball off the bat of Johnny Powers of the expansion California Angels, and in 1993, 14-year-old Alex Pena was killed by a foul-ball foul from Manny Mota of the Dodgers.

Not only can foul balls be dangerous, so can the bats. Baseball bats used to be made largely made of formidable wood species such as hickory, but over time, bats adapted

to lighter bats with spindly handles to improve their home-run power. As bats became spindlier bats break much more easily than hickory bats, switched to maple. This led to another problem. When maple bats break, they're three times as likely as to shatter into large pieces, which can become dangerous projectiles. Twenty 21 bats get broken per game.

Some serious medical spectator injuries have occurred from both errant balls and pieces of bats, including broken cheekbones and jaws, concussions and, in one case, the loss of an eye. Players can be at serious risk, too: On September 16, 2013, Chicago Cubs' wifefielder Tyler Colvin was heading home from third as Wolfgang Castillo's broken-bat

double when a flying shard of wood spread his like a cocktail shaker. Colvin avoided a chest tube and emergency surgery and was done for the season. He did, however, score.

One comprehensive medical study found 220 injuries from foul balls during baseball games attended by 77 million spectators — a rate of roughly one injury per 26,000 attendees. There's another 150 injuries worse than the figure I came up with for injuries during the 1977 season based on an informal phone survey — 20 to 250,000. My sympathies to any injured parties on their hairs and noses.

With so many balls ending up in the stands (an average a few dozen per game, judging from several small-scale counts), it's remarkable deaths and injuries

aren't more frequent. As it is, there have been some bizarre incidents. On August 17, 1987, center fielder Rollie Ashburn of the Philadelphia Phillies hit an Alex Ruth rock with foul balls during a single at bat. The first foul broke his nose, and then Ashburn had a second foul after he was being carried off on a stretcher.

Given the risks, you'd think MLB clubs would have been sued, track to the stadium by nose. However, the courts have generally held, even records that spectators at baseball games don't have to be protected from common and expected risks. Case law from before World War I, when parkgoers often had to liability for foul balls and broken bats. That's not to say the clubs are immune to lawsuits. Some have successfully sued after being hit by foul balls that passed through protective netting, smashing over loose bats, falling into holes, or trapping and falling down stairs. The common thread seems to be that the lawsuits involved couldn't reasonably have been anticipated.

Generally speaking, though, the law considers that when you go out to the old ball game you're willingly assuming the risk of injury or death. In 1991 Illinois was briefly at exception with plaintiff winning lawsuits against both the White Sox and Cubs for foul-ball injuries. That was nipped in the bud the following year by the Illinois Baseball Facility Liability Act. That shielded the clubs from most foul-ball injuries, the legislature evidently taking the view that free legal aid and experience Chicago baseball fans should know to expect the worst.

Is there something you need to get straight? Cecil Adams can answer the straight dope on any topic. Write Cecil Adams at: The Chicago Reader, 11 E. Illinois Chicago IL 60602 or e-mail him at celcius@chicagoreader.com

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The Mating Game

By the normal standards of a Friday night, the downtown scene was subdued on March 16. It seemed to me that folks were holding back in anticipation of the following night's blizzard. March 17 was shaping up to be the perfect storm this year — St. Patrick's Day was falling on a Saturday and the meteorologists were calling for springlike, if not sunny, weather. As it turned out, my expectations were fulfilled and then some. The next day I would work for 13 straight hours with any break in the action. God, I love the body! But St. Patrick's Day, even as Iand, was on the mellow side.

That night a petite, dark-haired woman held up my taxi from the Sweetwaters' corner. "Can you take me to the Winooski Falls apartment?" she asked through my open passenger verve.

Residents living in the still-expanding housing complex just east of the Winooski circle refer to their neighborhood by a variety of names, but "Winooski Falls" — Winooski Falls Way being the main thoroughfare through the development — seems to have emerged as the consensus.

"That's pretty much what I do for a living," I replied, remembering that I really need to purchase that non-shot app. My customer settled into the back seat and off we drove.

"I only had two drinks," the woman said, "but I know you didn't want to hear home. I'm such a lightweight."

This happens a lot, customers feeling they somehow need to justify taking a cab. Personally, I believe cab taking is a

wonderful thing, and folks should take more of them — no explanation required.

"Hey, you're being responsible," I said, referring her decision making. "Plus, you know this town — the cops are all over the DUI thing. Anyway, folks have an enjoyable evening out tonight?"

In the interview instant, I witnessed my customer chuckle and shake her head. She was a pretty woman, with fine features and a seemingly easy smile. "Oh," she replied. "Ex. 42 years old, a divorcee and dating through Match.com. The whole thing is hilarious, if it wasn't tragic."

HOOKUPS MIGHT BE EASIER TO COME BY IN THE SPRINGTIME OF LIFE, BUT ACTUAL LOVE?

"Wait a second," I said. "I thought plenty of people date online these days — nothing here about that. Did I gather you're not finding suitable guys?"

"Ah, where to begin? I seem to attract 20-year-olds and 60-year-olds who are all too eager to hook up, imagine that. Gays my own age all seem to want menaces. It's gotten so bad, I've taken to writing stories about my dates and mailing them to my friends and family. I really should write a book."

"That's crazy," I said. "G'day, we're a little. I don't know what's wrong with men these days. I mean, they should be looking up."

"Thanks for that. Well, one thing, we I don't exotic."

"Don't exotic?" I asked, incredulously. "Seriously — that comes up on first dates? Guys actually ask, 'Tell me, do you cook?' Men, things have sure changed, or maybe I should say they've reverted back to an earlier time. That seems like a dating conversation circa 1993. Don't tell me — you're also busy at wedding cocktail?"

The woman laughed and said, "I think it all has to do with nurturing. That's what the cooking represents. Men want a nurturer."

We motored through the University of Vermont district. It was a town night, and couples were out strolling hand in

— by puffing out and sniffing Aflac nose spray. And how about the man looking for someone to help him get out of debt? Oh, yeah — there's a keeper shall I continue?"

Laughing, I said, "No, that's quite sufficient — you've painted a vivid picture. I had no idea how hard it was for a single woman these days. On behalf of men everywhere, please accept my apologies."

We reached the Winooski Falls development, and my customer graded me to her apartment entrance. To me, it seems like a great location, if you want to live in a city and appreciate the proximity to the river. Winooski has the feel of an up-and-coming town — teeming with immigrants, good restaurants and creative people. And for always taken comfort in the sound and sight of the Winooski River — especially in the spring when, overflow with wastewater, it bubbles and thunder.

At my customer countered out the fare in the backseat, I said, "I really wish you the best of luck finding the right man. You just have to have some patience. I guess, however — like I said — you seem like a real catch."

The woman raised her head, a wistful look on her face. "Honestly," she said, "at this point, I would just settle for some good, safe sex."

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Seeing Green

Vermont's EB-5 program trades cash for visas — fair deal or shady business?

BY PAUL HEINTZ

It's not the sort of weather a ski resort owner dreams about. Outside, a handful of slopes in the slopes is melting do with another unseasonably warm day. Forecast of rain and just 17 open trails. But inside the resort's massive new Pump House Indoor Water Park, Jay Peak owner Bill Steiger is enjoying a happy 45-degree

"What this facility does is it gives us insurance policy against the weather," says Steiger, standing on a platform overlooking his 14,000-square-foot, \$27 million aquatic jungle gym — or, as he calls it, his "waterpark of sanity."

Part of a \$250 million makeover of the famously low-key mountain, the water park is the pièce de résistance of Steiger's effort to bring a little bit of Disney's Magic Kingdom to the Northeast Kingdom. The once-sleepy resort also boasts two new hotels, a conference center, a Nordic skiing facility and an ice hockey arena. More construction is on the way.

Pushing Jay Peak's growth is a unique federal financing program known as EB-5, which offers permanent resident status on the frontier of wealthy foreigners who invest a half-million dollars in "qualifying" projects. Road, development and engineering jobs to rural or otherwise economically depressed areas of the U.S. Vermont has been a leading beneficiary of the program that federal officials say has brought more than \$2.2 billion in foreign investment and created 40,000 jobs since 1990.

But critics contend that EB-5 is nothing more than a scheme for the wealthy to buy their way to the front of the immigration line. They say a lack of federal oversight has led to abuses within the program and exaggerated claims of job creation. And while Vermont projects have brought more than \$200 million in EB-5 investments, questions have emerged about the viability of some of the businesses benefiting from the program — including Jay.

Put this part, Steiger says Jay Peak's expansion simply would not have been possible without the immigration

program and the 340 foreign investors from 56 countries who ponied up a half-million dollars each for the project. In the end, he hopes to attract a total of 550 investors.

"Without capital, you can have great ideas," Steiger says, "but without capital, you can't implement them."

The End of a Partnership

Jay Peak has been a perfect poster child for EB-5 investment, and Steiger is one of the program's strongest advocates. He has testified about EB-5 before congressional committees three times and argues it should be extended or made permanent before it expires in September.

So it came as a shock when one of Jay Peak's closest associates, Rapid USA, Vista, recently disengaged Steiger and his company by publicly severing its ties with the resort and questioning its financial health.

For five years, Rapid USA had worked closely with Jay Peak to attract foreign investors. The company leveraged the project internationally and helped investors navigate the byzantine process between investment and expedited visa.

That changed last month, when hundreds of immigrants around the world received an email from the firm that announced, "Rapid USA no longer has confidence in the necessity of representations made by Jay Peak, Inc., or in the financial material and disclosures made by [it]."

Rapid USA CEO Douglas Hulme named down repeated visa requests to elaborate on his



VERMONT
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THE BEST-ORGANIZED
EB-5 ORGANIZATION
IN THE UNITED STATES.

ROB YOUNG

company's claims, but his silence fueled speculation about Jay Peak's ability to deliver on promises on investment and led one critic to claim that Jay Peak and Rapid USA were violating federal securities laws.

"Overall, we have significant concerns about [Jay Peak's] ability to operate as a going concern," says Michael Gibson, an EB-5 financial investment adviser who has tangled with Stenger in the past and who posted Hulme's email on his industry blog. "We've had our suspicions for years. We don't believe Jay Peak is raising money."

Stenger disputes the allegations and provided documentation showing that sales for the season are up 30 percent — or \$8.7 million — over last year, despite the mild winter. Loft-ticker sales are down \$800,000 from last year, Stenger says, but an increase in lodging options on the mountain — 4,000 more beds this year alone — has more than made up the difference. For example, sales during the last week of March reached \$300,000, compared with \$300,000 for that same week in 2013.

State officials also have confidence in Jay Peak's financials.

"We, of course, wanted to take a closer look, so we spent the entire day at Jay after that letter," says James Candalida, who directs the state's EB-5 program at the Agency of Commerce and Community Development. "There was absolutely nothing that was out of the ordinary."

Stenger acknowledges that his relationship with Hulme and Rapid USA evolved badly but declines to provide a full account of what transpired.

"It came as a shock to me," he says. "I was very disappointed at the time."

As for Gibson's allegation that Jay Peak is in trouble, Stenger is less reserved.

"He does not know what he's talking about," Stenger says. "I'm very resentful of the way he's considered himself. I don't think he's been fair. I don't think he's been ethical. He is not an expert on Jay Peak or anything we do."

Gibson has also suggested that Hulme and Stenger may have violated federal securities laws, arguing they paid a commission to Rapid USA for each investor recruited, thereby Hulme's net fees to self-securities. Stenger argues that Hulme got an "administrative fee" — 85 percent of the extra \$100,000 to \$100,000 Jay charges each investor for advertising, processing and legal expenses — not a commission.

"There is absolutely no fraud issue in that," Stenger says. "They do not have to be a licensed dealer-broker

because we're not paying them a commission."

According to Stenger, Gibson is merely retaliating against Jay Peak because the resort has refused to share proprietary information with Gibson's firm or participate in his various business ventures.

"There is no problem," Stenger said. "We put a kick-ass business here, and it's because of the things we've done."

Cash Cow

An early adopter of the EB-5 program, Vermont has developed an international reputation for its hospitality toward gross-card-seeking foreign investors. It's the only state-in program to certify and monitor EB-5 qualified businesses elsewhere in the country. For-profit regional centers do the job.



"We're trying to use the program as much as we can in an economic development tool, to stimulate job creation and to get capital to companies that really need it," says Candalida, who directs the program that covers all of Vermont except Chittenden County. In 2013, the overall EB-5 program accounted for \$80,000 in the Agency of Commerce

organization in the United States. They really take good care of companies like us and help us get through the bureaucracy."

Yuang, whose company uses discarded plenums to treat herbs and silks, traveled to China last month with Candalida to court potential investors. Also joining them was Johanna von Trapp of the Stowe-based Trapp Family Lodge, who is hoping to finance a planned brewery expansion with EB-5 money.

"It was just the best news for me," says von Trapp. "It's also nice because you're helping some people improve their quality of life by moving to the United States ... My family was fortunate enough to be able to come here. I feel good about helping others do that."

Patient Capital

Selden Trostelages, CEO of Alco Companies, says that for "a small company in the middle of the Great Recession," EB-5 provides "an attractive way to raise capital."

After securing certification from Candalida's office, businesses such as Seider form individual partnerships with foreign investors who must each commit at least a half-million dollars to an approved venture. After demonstrating to U.S. Citizenship and Immigration Services that the project will create 10 jobs per investor, an applicant and his or her family is granted a temporary green card. Two years later, the green card becomes permanent if the investor can demonstrate the jobs were, in fact, created.

Each relationship between investor and business is unique, but companies are not necessarily obligated to pay investors on the kewt — or even return the principal. If the jobs don't materialize or the project goes south, the investor is responsible, but businesses are not held liable.

"What these investors folks were able to do for us, and continue to be able to help us with, is access to patient capital," Stenger says.

Superbowl producer Bill Stein says that when he and his partners sought to renovate their resort in 2007, "It would have been very difficult to get alternative financing or financing at a reasonable price."

Yon Trapp echoes, "What this does is give you five years to start up a business and get cash flowing nicely before you have the interest burden and the principal."

Sugurbach and Country Home Products both took advantage of an EB-5 provision that allows smuggling businesses — those whose net worth has dropped by 30 percent — to simply invest \$300,000 per investor, not create new ones.

Green Cards for Sale

Critics have long contended that EB-5 siphons off green cards to the world's avaricious only-in-benefit a handful of domestic corporations.

"It's a policy that rewards wealth with citizenship," says Doug Hoffer, an economic analyst and 2010 Democratic candidate for Vermont's state senate. "They don't need to wait in line to get it."

Brennan O'Neill, whose Magnet Justice organization has been lobbying the legislature to grant drivers licenses to undocumented agricultural workers,



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10

Seeing Green 483

says it's hypocritical for the state to promote SB-8 while ignoring the plight of those grubbing up Vermont's dairy industry.

"They say immigration is a federal issue and we should have nothing to do with it, but this is an example of the state getting creative about how to make a lot of money off a certain type of immigration that favors rich people to buy the houses here," O'Neill says.

In recent months, national press investigations have raised questions about the program's oversight and job-creation claims. A Bloomberg report in March stated, "Projects aren't rigorously vetted and have been hyped by operators and brokers, and immigration authorities have backed calculations and associated investments and tax breaks."

A *New York Times* investigation into the financing of an EB-5-funded Manhattan high-rise development in an area pummelled to appear economically depressed found that "developers and state officials are stretching the rules to qualify projects for this foreign finance."

According to freelance journalist Norman Oder, who writes a watchdog blog about the Atlantic Yards EBL-S project in Brooklyn, "There's almost no one looking out for the public interest, to ensure that not only the letter but the spirit of the law is being met in terms of creating jobs."

Though USCIS reviews job-creation figures provided by investors, critics say the industry is protected by a network of lawyers, brokers and economists who go to bat for the program that generates seemingly limitless foreign cash for anyone involved in the business.

"This is completely unregulated. USCIS is doing very little in the way of monitoring," charges Gabour, the financial adviser. "So far as we know, there is no concerted effort by any federal agencies to monitor the securities activity of the practitioners in the EB-5 field."

The Tail Wagging the Dog

Contrary to the EB-5 program's mission, one firm "certified" by Vermont and featured on the state's website appears to be a front company for a Canadian immigration firm in the business of selling visas.

Promotional materials for the company, DreamLife, suggest it plans to build four 304 million senior living facilities in Montpelier, Rutland, White River Junction and Newport — each

But company president Richard Cormier readily admits that GreenLink is only entering the senior living market in order to hook EB-5 funds — and collect \$7,500 in administrative fees. Cormier's other enterprise, Quebec-based Cane-As, a management, claims on its website to have been “instrumental in securing 5,000 visas per year and/or green cards in the United States alone.”

"We have to do something with investors' money, so what do we do with it? That's why we decided to go into entertainment business," Prentiss explains. "We decided to go into an industry where there's a big need now."

While Fornitas says construction should start in December on at least two of the 50-acre, 180-unit facilities, local officials say they have heard nothing from the firm since initial negotiations began more than a year ago.

Former *Domestic* employee Douglas Littlefield says the company has rescinded an enormous business commitment. "Personally, I don't think he should have been allowed to come to Venezuela," says Littlefield, who was recruited two years ago to scout potential sites. "I wish anyone who works with us would back off."

Since the state certified Devosville as an E.I.S.-qualified business, Caudle has reviewed the company's business plan and held quarterly meetings with its partners. He says he has heard "rumors" about President's business dealings and was told the company president is not permitted to enter the United States. But Caudle says it's up to his partners to decide for every facet of his company's affairs.

"With someone like Dreamlife, he could have problems outside of our project, but again, I don't have much time to monitor his stuff outside of EB-5. Within EB-5, if these sort of visual happenings, we would find it very useful." Consider me.

Attempts to follow-up with Parentenu were unsuccessful because Dr. and L's phone number was disconnected after a legal separation.

How Many Jobs?

has chairman office made a victory, old, four-Swiss chalet. Steiner pulls a stack of records showing that during a peak week in 2004, he had 282 workers on staff — many seasonal — and collected \$142,200 in payroll. During the same week this year, 107 workers were employed and payroll reached

To ensure that each of those who've



reaches a green card, Stenger will eventually have to show that the expansion created 500 jobs. That figure can include jobs outside the company payroll, indirect jobs created through construction or the increased use of neighboring service jobs.

Despite the government's role in securing investors by providing them tax credits, neither those analyses nor any other reports about the projects are available to the public. That means "job creation can be claimed via an economist's report, not a headcount," says Odor, the Atlantic Yards watchdog.

But Jeff Carr, a state economist who has established one of the nation's leading EB-5 economic evaluations, says USCBIS is plenty rigorous.

"A lot of projects nowadays trying to get approved have to be much better prepared and much more thoroughly thought through than five or 10 years ago," he says. "My belief is the USCBIS is trying hard to improve the standards of the program."

To Stenger, who provided reports indicating that Jay Peak's expansion has created 200 direct or indirect jobs thus far, the process is in the padding.

"It's been a profound sense of investment in our community," he says. "We've been under construction for as months, and we're going to be under construction for another 24 months."

Carralde describes the Jay Peak expansion as the "largest building project in the state."

A Push for Extension

Support for EB-5 crosses the political spectrum in Vermont. Former governor Jim Douglas led two trade delegations to Asia with EB-5 business owners, in part to drum up business for certified companies. Gov. Peter Shumlin invited to Montpelier in November to lead a seminar for potential Jay Peak investors.

During a visit to Winooski's DR Power Equipment in January, Shumlin and Sen. Patrick Leahy donned safety gear to demonstrate for Vermont reporters the company's new mechanized log splitter. The EB-5 program,

they said, was providing critical support for DR Power's parent company, Country Home Products, thereby saving the firm 200 jobs in Winooski and Vergennes.

The press release issued by Leahy's office also touted the state senator as "the leading champion of the EB-5 investor visa program in Congress for more than a decade." Congressman Peter Welch supports the program. Sen. Bernie Sanders' office did not respond to a request for his position on it.

The EB-5 love goes both ways. Stenger, Carralde, Country Home Products CEO Joe Perrotto have all given handshakes to the campaign of Vermont politicians who support EB-5.

Since its inception in 1990 as a pilot program, EB-5 has been extended several times. According to Leahy's spokesman David Corle, "Sen. Leahy is long advocating ending the practice of having to switch from extension to extension and going to a permanent authorization to improve oversight at all levels. He continues to build bipartisan support for the goal of an

extension."

If Congress pulls the plug in September, Vermont Secretary of Commerce Lawrence Miller says it would hurt Vermont — especially in the Northern Kingdom, where Jay Peak makes its home. After Separation, Stenger would no longer be able to hire foreign investors into funding his next plane-new golf course, another hotel, a mountain-top lodge.

But Stenger is confident EB-5 will be extended and confident he'll prove wrong those who have called into question Jay Peak's financial stability. He believes he will succeed in building a lavish vacation resort at the poorest, remotest corner of Vermont — all in the middle of a recession. With a little help from his friends.

DISCLOSURE: Paul Heintz formerly worked for Congressman Peter Welch.

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Start Us Up

Local Kickstarter projects we'd like to see

BY MARGOT HARRISON

I started so innocently. In November 2010, one of our colleagues forwarded a Front Porch Forum posting from Mark Kowalczyk of Burlington Breweries, who was raising money to publish a book — “the first North American manual on copper smelting” — using a website called Kickstarter. Donating small amounts was easy, but there were costs. The author had to hit that goal of \$10,000 by December 10 or they’d get nothing. Was this a cause I should worth a shot?

We knew about Kickstarter, but we soon learned the site was launching five brands in its “gather a sufficient audience on the Web,” in the words of *its* article. Starting a Kickstarter campaign at first, like our campaign can last no more than 30 days. When a goal is met, the campaign collects 5 percent of the proceeds (Amazon takes another 5 percent for credit-card processing).

We were intrigued by the possibilities, especially when we received a second Kickstarter appeal, from Burlington playwright and filmmaker Jason Lantz. And we learned that Kickstarter is no sure thing. Kowalczyk’s campaign exceeded its target, while Lantz’s fell short. (Lantz had more luck with later campaigns, see sidebar.)

Soon the middle of Kickstarter appeals in our inbox, rolled to a flood. A band was recording an EP; a cabaret group was funding a trip to the Edinburgh Fringe Festival. A snow-sculpting team needed tools. A performance artist was transforming himself into a Japanese movie monster.

And that was just in Burlington, in its listings by org. kickstarter

com includes no fewer than 80 past and current Vermont-based campaigns, including seven in my Johnson office. Google brings up more than Vermont appeals to Windsor; people pledged more than \$100,000 to a multimedia historical commemoration. In Townshend, you can support an organic-pasta farmstand. Back in Burlington, you have until this Friday to fund the production of a real-life-paper role-playing video game called *Auto Farm*.

Everybody seems to be Kickstartering, and crafting heartfelt cause appeals and ingenious “rewards” for donors at each pledge level.

Alex Dame of Burlington, a successful Kickstarter (see sidebar), points out that big investors are keen of creative projects in today’s economy, and smaller donations tend to go to “established” organizations. “This is where Kickstarter steps in: a purely democratic form of group investment which makes it possible for new ideas to solicit financial donations on a global level,” he writes in an email. “Artists can literally build budgets for their projects right at a time.”

While we have to see money flowing to creative folks, we confess we’ve developed a bit of Kickstarter fatigue. Sometimes we find ourselves banting about projects we’d like to pitch, wondering just how pie-in-the-sky we could make them.

Here are three of the campaigns we feared inspiration perdured. We didn’t have space to include our amateur project to convert global-warming-believing, eco-crazy skiers into Hunger Games-inspired gamefull courses where you can drop the kids off at a character-building weekend. Imagine that yourselves. ☺

CAMPAIGN 1:

Bail Out Burlington Telecom by Giving It a Hit Show

Goal: \$500,000 (for season one)

Start, you’d like to raise \$1 million to snap up under Capital from repossessing our municipal telecom network, but we’re not that determined. Besides, Queen City taxpayers have already contributed to the FT cause. So here’s our modest proposal: We’ll have some talent to craft a weekly TV comedy that does for Burlington what “Portlandia” does for Portland, Ore.

It should be hard, right? We’ve got quirky and whiney to spare in the Queen City. We’ve got people who put heads on things, aggressive cyclists, boorish behavious, and obsessive lemons. They’ll play themselves. With natural distribution via the Web, we’ll be able to network or produce plug-and-play deals, we’ll get the money rolling in. It’s tight, folks!

Sample rewards:

Platinum \$5 or more: A bumper sticker that says something roughly along the lines,

Platinum \$25 or more: A DVD of season one

Platinum \$100 or more: We’ll have a character on you. Set down with us as, like, three- and-a-half hours of “Burlington” about you, and our writers will get the idea off

Platinum \$1,000 or more: You will play the city’s first and mayor!

CAMPAIGN 2:

Turn the Moran Plant Into Burlington’s Alamo Drafthouse

Goal: \$30 million

An redevelopment plan for the Moran Plant was approved in 2008, yet three it is. A softening economy on Burlington’s waterfront. With any luck, the Community Sailing Center and Seaplane company the Ice Factor will eventually move in, but who’ll buy the rest of the space?

Help us turn it into something the Queen City needs: a theater where glad-handing hipsters can still local heroes and shake steady concussions about last ‘80s movie. Like the original Alamo Drafthouse in Austin, Texas, our movieplex will show arched-in and reverse films, serve creative food and drink, and encourage greater audience participation. We’ll be the big Lebowski “quote-sling” he’s the perfect way to increase after a hard day of sailing and ice skating?

Sample rewards:

Platinum \$25 or more: A DVD and a program guide

Platinum \$10,000 or more: We’ll build it out of program revenue toward your favorite movie, especially if it’s *Leavenworth* or the *Heat*.

Platinum \$2 million or more: You’ll get to experience the Moran Plant’s first movie screening of *Heat* in its original, that’s *Waltz*. Actually filmed in Massachusetts as *North Carolina*.

CAMPAIGN 3:

Put Burlington (or Montpelier or White River Junction) in Record Books as the World’s Most Kickstarter-Saturated City

Goal: \$10,000

When you email yet another Kickstarter appeal, do you wonder if anyone in your inbox will be collecting for their 12th performance piece/omophish? Ah, how little you know. These who don’t use Kickstarter are still strong, and they may not feel any impulse to donate to things who do.

Accordingly, we will organize a door-to-door educational campaign to get every resident up and running on Kickstarter. We’ll pay college students to staff information desks at bars and business markets. We will overcome the Average Joe fear of “erry stink” and show him how easy it is to create a Kickstarter campaign to fund a custom case for his collection of hockey memorabilia. He may not get the money out, but, boy, he’ll have tried.

Sample reward:

Platinum \$25 or more: A professionally designed program booklet to help you plan your Kickstarter appeal. It says, “Hey mom, I support your creativity and I’m not flat broke.”



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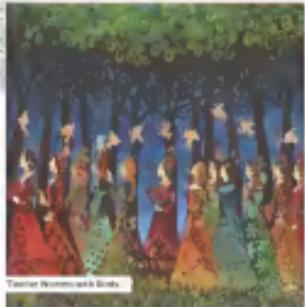
BY CARMEL FOX & MEGAN JAMES



Today's Vermonters practically have a "shop local" gene in their DNA. We've become the ones that have abandoned that door since the economy tanked in 2008, and we've been conditioned to believe the independent businesses that still stand are the ones that really, truly value us more than ever.

We're talking, of course, about crafty, amateur marketplace that brands itself "handmade." Launched in 2005, the popular site — dubbed "the craftiness between Amazon and eBay" by *The New York Times* — allows anyone with a camera and a computer to create his or her own virtual shop of handmade or vintage items. Vendors act as critics, leaving fair reviews and 15 percent of each sale goes to a benefitting global marketplace — one that was responsible for \$1.5 billion in sales last year. And Etsy's "shop local" launch sub-reveals that plenty of Vermonters are on the deal.

Some of the 60 locally run Etsy shops — such as New Duds, the fabric-goods business of Colchester's Tricia and Terrey Volpato — have turned into thriving full-time jobs. Others peddle such niche products that even a Church Street address wouldn't keep them in local end-user business, yet their storefronts draw fans. We called the site, breaking down sales numbers, to introduce you to some of Vermont's most successful Etsy artists you've never heard of. (D)



Traciene Kremens with Books

Emily Balivet

Operated by **Emily Balivet, Pittsford**

4632 sales since March 28, 2008
(approximately 60 sales/month)

Emily was still relatively new when Emily Balivet set up shop there. A thirty-something self-taught artist who had been painting all her life, she had built up a backlog of paintings over the years — most of which she categorizes as "mythological goddess art." She'd never marketed her work before.

Balivet did her research. She read all of Etsy's seller guides and learned to post her art not just on her shop page but on Flickr, Facebook and Twitter. She went to events and art shows which took the top Etsy shops, and took note of what was selling well.

Before she knew it, she had a full-time job.
"The door just absolutely burst open," says Balivet.

who worked as a waitress before Etsy. "If I had my art on a gallery, how many people are going to walk through? When you post it on the internet, thousands of people see it."

Her paintings of goddesses are now in demand at a Los Angeles company that prints them on leather bags and shoes. Balivet finds she hardly needs to market herself anymore. "The internet is fascinating that way," she says. "I'll post something new on my Facebook page [and] send it along to Twitter, people just post it themselves, they do the marketing for me."

When the recession hit in 2008, Balivet says she was scared that her Etsy bubble would burst. "Supersellers" were going up. "I found that people got more emotional about art," she says. "When all the local stores around me were suffering, everyone was worried. I just couldn't believe it. People need art like they need food."

Balivet still seems awestruck by the good fortune that has allowed her to paint everyday and work from home in the spare room with her kids. "I'm so friggin' lucky," she says.

H.J.

Native Vermont Studio

Operated by **Ryan Fowler, Middlebury**

18695 sales since July 15, 2009
(approximately 50 sales/month)

"This is a portrait of 'Timothy Bear,'" begins the product description for Ryan Fowler's "Lumberjack and Crow" series. "He goes by Tim. Tim is a third-generation lumberjack at the Northeast Kingdom of Vermont. Every morning, he takes Oxen Head up Willoughby Gap in a little red truck to a plot of lumber he's had his bear to him for nearly 127 years. He'll cut trees and walk the forest until dusk each day. Tim still prefers his trusted axe over a chainsaw."

This bear doesn't exist. But his portrait — as an amateur, fully hand-painted mao with a crow perched on his knee — was one of the first pieces Fowler, an illustrator who splits his time between Chicago and Middlebury, painted to Etsy. "I thought of my father-in-law, who would go out and chop wood," he recalls. "It was sort of a quixotic venture."

This is just one of many items in Native Vermont Studio, a shop decked with images of whimsical animals (such as



dogs on sticks), vintage-style advertisements for maple syrup and "typographic wall art" using the names of local institutions. Some images, like the lumberjack, come with fictional stories; others have tales that are actually true. They all seem tailor-made for well-meaning Vermonters — yet Fowler's customers tend to be based farther afield.

"I would sell tons of 'Joy lumberjack' in the Netherlands," says Fowler. "I thought, 'There's either a lot of Vermonters in the Netherlands, or they're similar people.' It's the same story with his other illustrations and prints. 'It's weird thinking there's a guy in Ireland that has something that has Vermont on it,' he notes.

Fowler's Etsy machine? To make affordable art for others — signs print start at \$20 — while making a living for himself, Native Vermont has grown to a teacher and department chair at a Chicago boarding school in January 2011 and setting up his Middlebury operations, he has since more than doubled his salary — "not that that's necessarily a good a lot," he jokes. "When I stepped away from my full-time job, the opportunities really picked up in my work. That was very rewarding."

C.F.

One Piece at a Time

Operated by Jean Sampson, Chester

10,612 sales since November 2003

(approximately 202 sales/month)

Jean Sampson has tried the brick-and-mortar retail thing. Years ago, she had a struggling brick shop in Bellows Falls. "To be stuck in a shop eight hours a day without any customers makes you crazy," she says.

These days she's one of the most successful Etsy sellers in Vermont.

It took her a while to hit her stride online. In 2003, while working a day job as a nurse, Sampson started selling handmade jewelry. "Then I realized I didn't know how many, and not a lot of people selling handmade products on Etsy," she says. So, in 2006, she switched to jewelry by request.

These days her shop, called One Piece at a Time, is brimming with rings, pendants, bracelets, vintage charms, glass beads and charms, most of which she buys wholesale from warehouses in the Providence, R.I., area, or the jewelry capital of the world.

Last year, Sampson quit her day job. She still works two days in a row on weekends, but Etsy is her career. Last year, she says, she made \$34,000 before taxes.

It's a lot of work, though. "It's definitely seven days a week," she says. "It's kind of easy to do 10- and 13-hour days when you're home." That lead to one reason Sampson invited her daughter, Jessica, who had been juggling two jobs in Vermont Beaches, to Vermont to work with her.

Jessica now has three Etsy shops of her own: Vintage Wraps, Once Are Not the Boss of Me and the Little Peacock. "She has it just as a business, but it helps her through the hard times," says her mom.

The key to a good Etsy shop, Sampson says, is simple: "You have to find what people want, and you have to have a wide variety." From there, she adds, the possibilities are endless. "You have the world, and you have 24 hours a day and seven days a week!"

M.J.

The Vermont Branch Company

Operated by Tanya and Michael Gurn, Westfield

1745 sales since October 20, 2009
(approximately 80 sales/month)

Secondary Etsy shop: Natural Earth Farm and Fiber Studio

954 sales since September 13, 2006
(approximately 12 sales/month)

Deep in the wooded heart of the Northeast Kingdom, resides Tanya's version of the New Englander: Michael Gurn, his wife, three children, and their donkey, crafty.

They run two family businesses: the Vermont Branch Company, which sells rustic wedding and home decor;



and Natural Earth Farm and Fiber Studio, which focuses on eco-friendly children's toys. Nearly all of their products – from hand-braided rustic pillows to wooden playhouse slides – are cut and stained from branches collected by Michael and harvested from friends' fields.

"Michael will say, 'At no o'clock, we're gonna go out in the cold,'

she's usually three or four [children] who will go with him. Even our 6-year-old will help chop the branches," says Tanya. "We'd work together." Their 16-year-old son recently launched his own Etsy shop, Vermont Handcrafts, selling baskets and instrument wall hangings (all made of wood).

The Gurns have supported themselves solely from Etsy and a few selected online wholesale customers since October 2009, shortly after they tapped into the wedding market – arguably the source of Tanya's most coveted clientele. But the family lives there on a small homestead, growing its own veggies and driving round in one old car. "We still have old-up cars, and we're doing just fine," notes Tanya. "They're less concerned with the bottom line than with leading a simple life."

"We could probably earn more money if we had both worked outside the home," Tanya says. "It's more important for us to have time to be together."

C.P.

Bottles Sold Cheap

Operated by Dave Cormier, Groton

1535 sales since December 2, 2010
(approximately 18 sales/month)

Who buys old bottles? "Everybody does," says Dave Cormier.

Take it from a guy who's been selling them since he was 14. Growing up in Massachusetts, Cormier learned to accompany his grandfather, dad and older brothers out of the ground. He'd sell his haul at the swap meets.

Arte from a few starts working for UPS, Cormier, now 45, has made a living from old bottles. Milk bottles, perfume bottles, soda and beer bottles, poison and ink bottles (some dating back to 1790 – just name it, he sells it) for cheap. Some people buy them as home decor or as wedding centerpieces, others buy them as collectibles. Cormier has seen rare bottles sell for as much as \$100,000 on eBay. It's sold one himself for \$9,000.

Cormier started selling on eBay in 1998 after buying and emptying three warehouses of old bottle fixtures in Portland, Maine. The buildings were

relatively inexpensive, he says, but he spent eight months cleaning them out. He recycled about 80 tons of glass and is still selling off the bottles he salvaged. "I probably will end up like a slob," he says.

He estimates he has about \$10,000 left in his Groton embankments.

When asked how he markets his bottles, Cormier notes blithely that, unlike other Etsy sellers, he doesn't put elaborate descriptions of his products. "I don't know why people do that," he says. "I think all I'm going to tell is 'Myself sells the fl. apparently'."

M.J.

Sharp mAntiques

Operated by Matt Brittenham, Montpelier

205 sales since October 18, 2011

(approximately 40 sales/month)

Matt Brittenham has a reputation for being a gafe place – that's the simplest reason Matt Brittenham stands out.

"I try to stay away from antiques," he says. "That's something against all the other antiques stores." He offers a shop selling hand-made spoons, linens, kitchen, 40, turned to something smaller: vintage mason jars, mason hats and lids. But it hasn't made him rich, and he still has a day job – if you support the the Montpelier school district – but, in just five months Brittenham has established a solid customer base.

He's also polished his identity as "Mr. Sharpman" on and offline. You might catch him walking around downtown Montpelier as a gafe Sharpman frock and bespoke suit jacket.

"When I get an interview or something, it sure doesn't go to the level of geekery," Brittenham admits. Such was



the case with vintage mason. Shelling had long lamented Brittenham, who has worn a full beard since he was 17 and shaved his head every day. A year and a half ago he began shaving outside for an alternative to disposable razors.

Pretty soon, Brittenham had tapped into the online shaving hobby community (there is one). Check out shavingclubm.com, started after the hair was cut in high-end shaving boutiques. He started buying vintage razors, primarily on eBay, which he claims, relationships, purchase and sell on eBay.

Brittenham used to sell on eBay, but left that site because of the high seller fee – 9 percent compared with Etsy's 3.5 percent. Brittenham, after all, can feel like "the Wild West," he says. Etsy's shop allows sellers to establish regular customers and a sense of trust. "They're more inclined to be paying top dollar for [my product], because they don't think it's just some junk you scavenged up," he says.

After all, Brittenham shaves with vintage razors, too. His favorite? The gold-plated 1934 Gillette Aristocrat, which comes in a gold-plated case lined with rich blue velvet.

Now, that's sharp.

MEGAN LEE GIBSON

PHOTO BY JEFFREY D. HARRIS

SHARON MANN

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Biz Kids

Some young Vermont entrepreneurs are earning — and learning — their money

BY KATE LADDISON & CATHY RESMER



Resding, writing, arithmetic — and money management? For the past few years, financial-literacy programs have been popping up all over to teach kids about saving, spending and investing wisely.

But some eager young entrepreneurs don't need professional help — they're figuring out money matters on their own.

We found several local "biz kids" — between 8 and 18 years old — who are turning their hobbies and skills into fledgling business ventures. We asked them about their money-making endeavors, to explain what they do and why, and what they've learned along the way. We distilled their answers into mini-profiles that reveal some of the practical lessons they've learned on the job. Their insights sound like a kid's 101-style business primer.

Parental influence varies. Charles Hulme, whose son Eli creates and sells his own iPhone apps, admits that he's mostly sitting back and watching his son make his own way. "I don't really have a lot of business experience," he says. "I'm learning from him."



the April issue of kids VT — Seven Days' new monthly parenting publication — has a money theme, as well. Headlines excerpted from the cover story

**food**

A Place at the Bar

Sampling fine dining from the cheap seats

BY ALICE LEVITT & CORIN HIRSCH



Leunig's Upstairs Lounge

It's an open secret among in-the-know urban diners: Many top restaurants offer a bar menu, in the same space or an adjacent one, that features lower-priced options prepared in the same kitchen. Often those dishes are every bit as creative, and even as delectable, as the ones on the \$100-plus-fixe menu. At the Bazaar by José Andrés Restaurant in Los Angeles, for example, the Bar Cromé menu includes cotton-candy duck liver for \$15 a serving.

You won't find quite these extremes at Vermont restaurants, but the trick still works at many of the state's more upscale spots. Some offer bargains that even diners can enjoy. Others simply provide similar fare with a more casual atmosphere and service at a mark-down.

The Seven Days food team crisscrossed the state to find some of the best — and most delicious — high-end bar menu deals to share with our readers.

—A.L.

LEUNIG'S UPSTAIRS LOUNGE

105 Church Street, Burlington.
863-3750, leunigbistro.com

The demand for steak frites and soups à la planche can sometimes be hard to satisfy at Church Street's Parmentier-style bistro. To handle overflow from the buzzing dining room, the restaurant added an upstairs lounge in February.

The unadorned staircase behind Leunig's downstairs bar gives the new space a speakeasy vibe — no password required. Upstairs, the angular sources from Concert Metal & Light and Mark Evans' paintings create an often-hands-on-decor feel, remarkably similar to that of the Flynn Center for the Performing Arts. This is one of Burlington's hottest watering holes, but the food prices don't reflect the haute ambiance.

Jonah crab claws with orange-tarragon stalks are \$14, but everything else — from charcuterie plates to Bayley Hazen Blox cheese-and-bacon dip — ranges from \$2 to \$8. Drinks are as pricey as those downstairs, but it's worth the small indulgence to sip the St. Germain cocktail, an effervescent apple juice with its massive elderflower boozie and sparkling wine.

Though the Upstairs Lounge was designed as a place for diners to wait for a downstairs table, it's easy to make a balanced meal from the snacks on offer. I started with an \$8 crostini plate. The extra-large, canoe-shaped dish nearly filled a petite, two-person table.

THIS IS ONE OF BURLINGTON'S TONIEST WATERING HOLES. BUT THE FOOD PRICES DON'T REFLECT THE HAUTE AMBIANCE.

Raw red peppers, onion, cashews and mozzarella surrounded two glasses containing dips. The hummus was filled with parsley and spicy chunks of raw garlic, while the tangy coddled-egg "cheese" dip (so fragrant in the smell) had the texture of a light, moist mousse.

Real cheese is abundant on the menu, and not just in the aforementioned

A PLACE AT THE BAR

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|| SIDE dishes

BY EDREN HIRSCH & ALICE LEWITT

Madre Love

LOW-FOOD-VERMONT wants you. The Green Mountain chapter of the international foodie organization is planning its biggest event, Terra Madre. The biannual gathering, known as a "slow food" conference, is scheduled for October 26 to 29 this year in Turin, Italy, and Slow Food Vermont president **MARIA WILSON** hopes to have a large Vermont contingent.

Wilson is looking for Vermont producers interested in representing the state's food landscape at the largest event in the world. An old hand at the event, she says, "In the past, I've always felt like, 'Oh, my God, we can totally hang with the rest of the products here!' My goal is to get as many Vermonters as we can."

According to the application, Terra Madre vendors can offer "any food or beverage that has been produced in a good, clean, and fair way." That could include Vermont specialties such as cheese, beer, pickles and cured meat — anything sustainable across the Atlantic. Wilson says she hopes big brands such as **VERMONT BUTTER & CHEESE COMPANY** will have their own booths, but she's helping to assemble smaller producers in a single booth that will showcase a wide variety of food products.

Wilson is also recruiting Vermonters to serve as US Slow Food delegates. Those lucky few won't need to pay for housing, meals or transportation when they attend Terra Madre and share the word with other delegates from around the world. But everyone is welcome to attend and taste. "It's really a humbling and inspiring experience," says Wilson of Terra Madre, whose theme

this year is Feeding the Planet. And the world will certainly be fed.

— A.L.

Kale Imitation

TRAUTMAN ATTORNEY PULLS AGAINST EX-VERMONT FOUNDATION

Last week was a rather quiet one for "Eat More Kale" (Editor's note: an **SMH** column). First, he discovered that his Kickstarter campaign to shoot a documentary film about his legal tangle with fast-food giant Kris-Es-A-Ba had raised roughly \$100,000, exceeding his goal by \$15,000.

Two days later, Maureen Moore learned that his quest to register a trademark had paid off: a 10-year monopoly, an anomaly with the US Patent and Trademark Office, determined the re was a "likelihood of confusion" between Muller-Moore's "Eat More Kale" slogan and Chick-fil-A's "Eat more Chick'n" marketing campaign.

Muller-Moore was stunned by the news but vowed to press on. "There's still a lot of fighting to be done," he says.

After Muller-Moore filed to register his "Eat More Kale" trademark last fall, he received a cease-and-desist letter from Chick-fil-A ordering him to stop production and turn over his website. It was the second time in six years that the Southern fast-food chain had tried to shut him down. This time, though, **GEV VERMONT** stepped in to support Muller-Moore and form an advisory Team Kale. As the story spread, Muller-Moore received tons of press — even an international write-up in the Economist magazine — and thousands of orders for his T-shirts.

1000 DEATHS 36-P-28



Do Be Suppy

FRUITHEAD (SEEVERE PARTNERS WITH NORTHPONT FOODS, LLC) CENTER ON SUPPLY

Like true Yankees, Vermonters' sources of pride don't let anything go to waste. Some farmsteads turn their lambing nests — which tend to be lower in sugar — into beer.

The practice failed out decades ago, though pockets of flavor remain, among others, have kept up their brews. Now comes a commercial revival: Two weeks ago, **MATT COOPER** of **FRUITHEAD BREWING COMPANY** used 700 gallons of late-spring lamb's milk from Monkton farmer Matt Davis to brew a beer called *Friggitino*.

The idea for the brew was hatched when the Vermont Folklife Center's archivist, Andy Koloway, stopped at Wildfield to pick up some beer. "For a long time we've been looking for a brewer to partner with to do a production of [lamb] beer that could serve as a 'farmhouse,'" says Koloway. "I asked Matt, 'How does this sound to you?' like, 'milk, I like milk, let's do it!'"

Inspiration came from an oral history from the late Edgar Dodge, a longtime Tunbridge farmer. In the VFC's recording, Dodge recalls how up beer was an integral part of the agri-tourism cycle, usually made by "haying time" — close to the fourth of July. "I doubt if there's a barrel of up beer in the state of Vermont today," he muses. "It was a pretty good drink for haying."

Goken couldn't find many historical references to hay beer, but "[Dodge's] piece led me to believe that people threw in any type of fermentables they had," he says. To make his more palatable, the brewer used aged barley. "In any part of the process where we'd use water we used aged instead," Goken says. Though the ale he used had just 4 percent alcohol, he expects the brew to taste more malty and sweet than hoppy. The same Frog Run return to the people whose appearance marks the end of haying season.

The beer's release will coincide with a July 7 brewery party and fundraiser for the VFC featuring regional traditional music.

— CH

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A Place at the Bar

Ice-cold blue dip (\$6) and grilled Vermont Artisan Cheese Toast Points (\$6). Plates featuring a single local cheese come with fresh, flavorful fruit, homemade jams and chutneys, and sweet cheddar crackers (\$14). The French Onion Bites (\$11) are a brilliant invention of French onion soup. Chef Donnell Collins takes an elegant plate and fills each indentation with a housemade crostini, caramelized onions and just a bit of rich beef broth, then mingles it with gruyere and grapefruit. The hearty bites may not be the most nutritious option on the menu, but they will make you feel strong — or, at the very least, full.

The bites are certainly better for than the decadent duck kettle chips (\$7). Anyone who's had the rendered duck fat surrounding a pan of cooking confit knows exactly what those potatoes taste like. Finger-hazin' gourmand duck fat is the richest taste on the planet. That is, until you combine the crinkle-cut, crispy chips with a side of waffle milk. The combination of crispness and earthy truffle flavor with duck fat is culinary magic.

Guests at the Upstage Lounge offer a reasonable cooldown. Those big, little missuses you've seen in platiesss? They're date-size-like at Lemongrass and available in various flavors for \$3 a pop. The strawberry-mango cookie was candy-colored and filled with butter cream that beautifully married berry and butter. A raspberry-lemon chocolate truffle tasted more of lemon than fruit, but, like the missuses, was filled emanation. It was also one of the darkest, most intensely chocolate trifles I'd ever tasted.

The damage was alcohol and before 8p, was right around \$20 for two hearty meals. A worthwhile deal, when you consider that several courses downtown hover in the \$30 range.

— A.L.

TRACKS AT THE PITCHER INN

275 Main Street, Warren,
496-6350 pitcherinn.com

The stately facade and clean lines of Warren's Pitcher Inn belie its history of hardship: a devastating fire in 1993 and,

last year, flooding during Tropical Storm Irene. Nor does the exterior offer any clue that the ground floor holds a lounge called Tracks with the cozy feel of an Adirondack lodge, a menu of creative small plates and the same crap-for-ya-soul service found at 275 Main, the inn's upscale restaurant. Tracks is a relaxed place where you can hang your coat on the back of your chair but still soak up the Reba & Chasen's vibes, not to mention sample some seriously nutty food and local brew from Lamo's Farm liquids.

It wasn't so calm last summer during Irene, when water from Freemason Brook behind the inn spilled over a retaining wall and into the building. New Tracks, which bore the brunt of



the flooding, is restored to its beamed-and-dark glory. There's an exquisite new pine bar; the Mad River mural has been touched up; and the walls are painted in warm tones. Even the antique pool table was salvaged and again offers entertainment, along with a vintage shuffleboard, in the Maple Room, a sort of lounge within the lounge.

The scalloped plates at Tracks are thick, per se, but they have the same intense flavor featured at 275 Main, and they're accompanied by the same imaginative cocktails, amazing wine list, and local cheeses and meats. Chef Sue Schreiber's menu is eclectic and unpredictable, with the simplest dish a quarter of crisp, smoky duck paprika (\$16) served with a subtly spicy ramekin. The set is more opulent, such as duck rillettes (\$18) — a luscious tureen of velvety, slow-cooked duck served in a ramekin beneath a half inch of duck confit fat. Savor some on a tiny plate, slather with a wild-ricotta relish and a sharp little cornichon, and you may feel singing.

Another standout is a wobbly, warm round of Maplebrook Farm burrata topped with a heavenly sauce dotted with capers and hen of the woods (\$12). Puds and cheeses round out a simple,

11 SIDE dishes

CONTINUED FROM PAGE 31

The trademark attorney's letter explains that the office compared the two slogans — “Eat More Kale” and “Eat over Choke” — on the basis of “appearance, sound, connotation and commercial impression.” Since the new “highly similar marks” are used in advertising, it concluded, “consumers are likely to reach the instant conclusion that the goods and services are related and originate from a common source.”

“Obviously, if I think this is the wrong decision,” says

DAN REINHOLDSON

Muller-Moore's attorney, who will assemble evidence to continue pressuring Muller-Moore's trademark request.

“We're going to submit filings to show that there is not, has never been or is likely to ever be any confusion. This has become a polarizing issue,” Heblanson continues.

“It is not unlike a lot of small businesses out there.

What he's getting is essentially the billion-dollar cold-shoulder from Check-II-It, and I don't think anyone thinks that's fair.”

As for Muller-Moore, he doesn't share words. “I've been selling T-shirts for 10 years. I've

had thousands of conversations about my T-shirts, and no one had ever brought up this parallel or similar issue, with the exception of Check-II-It lawyers and one federal attorney in the trademark office,” he says. “Who are these people? Do they have any consciousness? It's such a great misstep of intellectual-property-right law. I don't know how the lawyers pursuing it can sleep well at night.”

— E.H.

EAT
MORE
KALE

“Follow us on Twitter for the latest food gossip! [@Latrashaw](http://Twitter.com/latrashaw) [@Albie_Level](http://Twitter.com/Albie_Level) [@latrashaw](http://Twitter.com/latrashaw)”

bet, after spreading bits of this gooey, briny cheese on charred toast, you'd swear they belonged together.

The burger is ubiquitous on pub menus, but its success usually relies on the quality of the meat. The Niman Ranch burger used in Truluck's burger practically melts in your mouth. It's a little pricy at \$16, but I related every bite of the meat and the perfectly crisp fries nestled around it.

The bar's desserts are made across the street at the Warren Store. They're \$10 each, but should you eschew a bowl of chocolate-rum ice cream because of price? No, you should not.

— E.H.



The creamy dressing covered the lettuce like a silk robe, full of Arugula and garlic flavor. Mixed in were crisp, heart-shaped croutons. I've never felt more indulgent eating a salad.

Suddenly, my order of baked beans (S\$8.88) seemed a tad redundant, but the unseasonably strong cheese sauce on the baked beans had a character all its own. The briny crust left no need for the crusty

served on the side, but I was more than happy to scoop up dried cranberries and toasted walnuts to contrast with the frosty cheese.

I was surprised to see the bartender slip my pizza into one of the commercial oven-beds beside the bar. He explained that some pizzas are prepared at Café Provence in advance, then cooked or warmed downstage. Perhaps that's why the hand-over pizzas upstairs cost \$5 or \$6 more than those cooked below. Despite cold reservations, I was impressed by the pulled-pork-and-caramelized-onion Piggy Fuzz (\$6.90), which bears the same name as BBQ Pulled Pork Fuzz at Café Provence. The crust was a New York-style winner, so chewy that I was happy to eat the “boat.” The pulled pork was draped across the pie like soft, meaty candy, flavored with a sweet barbecue sauce characterized by aromatic cumin and a hint of spice.

The over-roasted chicken wings were more successful than I'd expected, too. I chose to get my dozen wings (S\$8.90) coated with Buffalo sauce rather than barbecue. This wasn't just Buffalo sauce, but was mixed with butter for a rich, fatty taste tempered by hints of vinegar and heat. Gorgonzola dipping sauce was like a tangy symphony of ranch and blue-cheese dips, perfect for the crisp sticks that came alongside.

Last of all, I didn't have to save room for dessert. I simply headed to the pastry case upstairs and took my chocolate mousse to go, but a huge smile on my lips.

CENTER STREET BAR

19 Center Street, Brandon,
406-8347 cafeProvencevt.com/
center-street-bar

The logo is a big, barrel-like mug overflowing with salts. The regulars are naturally of the “Cheers” variety. The food comes from the kitchen of Café Provence upstairs.

Such as the old school mix of the Center Street Bar in Brandon. Sports are on TV, and a chalkboard sign recommends Big Light and Pale, Blue Ribbon is flat out, and the other, more filling options are prepared (or at least conceived) by Robert Baran, former executive chef at the New England Culinary Institute. Heblanson (the owner of upscale Café Provence and the Gourmet Prosecco Bakery and Wine Shop just down the road)

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A Place at the Bar ENTERTAINMENT

— A. L.

CARPENTER & MAIN

326 Main Street, Norwich,
849-2522 carpenterandmain.com

World last week, the only time I'd ever occupied a table at Carpenter & Main was a few years ago, on my birthday.



Even though the restaurant is one of the finest of the fine-dining places in the Upper Valley, I preferred (and could more often afford) to take a seat in the bar for quick meals. Usually, that was a plate of duck confit salad and a glass of red wine — a meal so deeply satisfying that I can practically taste it as I write this.

Over the years, chef-owner Bruce MacLeod must have noticed growers like me. He recently updated his bar menu to include graduated sizes and

prices, from morsels (\$4 to \$6) to small plates (\$8 to \$10) to larger plates (which top out at \$12 for Bubble Three Way). Now, more than ever, it looks like a classic bistro menu, with a thousand-sections-for-four different kinds of morsels and a column devoted to *Plats du Jour* ("My regulars are eccentric about it, so I must be doing the right thing," says MacLeod).

I love it, too. While noshing on crispy-fried chickpeas (\$4) with subtle Middle Eastern flavors, I soon find that even the smaller plates can be filling. Take the Macaroni (\$8), a Ferdinand bread cassoulet composed of a garlicky slice of bread drenched in juices from roasted tomatoes and spiced with Romano cheese. When I leave the poached egg that covered the entire thing, bright, golden yellows seep into the dark, making it the best breakfast-and-dinner mashup you could hope to find. How I love these poached eggs over everything.

Another nod to vegetarians is a trio of glazed and caramelized radish triangles; their corners crimped up and their insides subtly sweet and creamy. Even tastier were the tiny curried-bean-and-potato muffins that resembled scones, the tangy custard spooned over the top brought the warm, savory fillings alive. You get three for \$6, but you'd want more.

The standout is毫无疑问 from the entire menu and, even at \$12, is still a bargain under gourmets basking in mighty house butter and nestled against wilted sprouts and bits of tomato. It almost made the duck confit fade from memory. Almost.

OURGLASS AT STOWE MOUNTAIN LODGE

7412 Mountain Road, Stowe, 233-3860; stowemountainlodge.com/reouglas.php

Two dining rooms in Vermont are more majestic than that of Solitude at the Stowe Mountain Lodge, with its towering, Adirondack-craft-style walls



but the fine-dining restaurant's bar is no slouch in the ambience department, either. Overlooking the flowerlike lobby, OurGlass is all rustic sophistication, complete with fireplaces and a guest hourglass hanging behind the bar.

It doesn't seem like the place to find a burger, but burgers are relative OurGlass is the kind of bar where a cup of soup and half sandwich cost \$4, but artisan perfection is a gastronomer — even when you're not buying the \$36 ribeye next door at Solitude.

A come-together-the-5th-annual-cheese-and-charcuterie board with which I began my meal last, wacky house prosciutto

and Vermont Smoke and Cure's sharp pepperoni were simple enough, but the local and homemade accompaniments made the dish a winner.

Slender, burgundy-colored strawberry sauce went beautifully with the prosciutto-and-ripened-pecorino Macaroni from Cobb Hill Farms Hartland, Vermont. Butter & Cheese Gresser's Bacon was tremendous: crisp, grilled bread and dressed with local honey and raw pistachios. Mild, almost sweet lady in

MILD, ALMOST SWEET LADY IN BLUE FROM WESTFIELD'S GOAT-TASTIC LAZY LADY FARM PAIRED GORGEOUSLY WITH DRIED CHERRIES AND RAISINS.

Blue from Westfield's goat-tastic Lazy Lady Farm paired gorgeously with dried cherries and raisins.

I would have been satisfied if the meal had ended there, but then I would have started out on the *Taste of Vermont* flatbread (\$14). The crisp, floury crust was topped with local apples, Vermont bacon and Cabot cheddar, a delicious combination I improved by dipping

11 More food after the classified section. vt.com/11



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food

the shattering crusts of honey when the cheese and happiness were gone.

Homemade gelato dessert from the Solstice menu. I was disappointed to see the sold-out specialty Stuarts Flair (\$8), made with chocolate cake, pralines, nougat, and infused-caramel ice cream. The \$12 dessert trio was a satisfying, if pricey, replacement. The white chocolate cup included a slice of chocolate cake decorated with blueberries and raspberries, and a petite round of puff pastry filled with berries, then topped with white cinnamon ice cream. For the winner of the three, standing appropriately in the middle, was a Bailey's crème brûlée,しゃべり creamy with an almost trascopically thick meringue crust. An espresso Madeleine mitigated the sweetness, though it didn't bring back any fond childhood memories.

That cheese board, by contrast, will surely cause me to win Precious upon my return.

—A.L.

LUCY'S TAVERN AT THE INN AT WEATHERSFIELD

1342 Route 106, Peruville
253-5257; weathersfieldinn.com

Since coming to the Inn at Weathersfield almost a decade ago, Chefdinator Tostrop has raised in the honors. Lucy's Tavern is the inn's Restaurant. Verdict: the best restaurant in Vermont, and, two years ago, French language brochard beef to cook with Tostrop. Together, they made country-fried quail and apple pie.

So you might expect the chef to have become a raddled guy, a man of ideas rather than execution. Not at all. The lanky, always-smiling Tostrop is equally likely to be spotted in the dining room chattering with one of his fine partners or in the wood-heating grotto to his secret ramp patch in Vermont's woods. Tostrop can definitely roll out some culinary bluster, but he and his staff pack just as much farm-to-table passion into the easy-to-dishes offered inside the cozy, firelit back room called Lucy's Tavern.

It's a simple but solid menu: burgers, fries, fried calamari, Caesar salad and the like. Yet, no matter what you order, you'll be prepared with particulars, including Drunken Hill Beernostics beer and the evening's amuse bouche. (One night we visited, it was an artfully garnished deviled egg that had been spiced with Tabasco, bacon, horseradish and arranged on a plate with a cooling but sharp, golden-brown crust and a buttery under Union, sweet, salty and tart flavors all shared the plate, not

something you look on when digging into pub fare.

Some dishes at Lucy's can also be found on the Vermont menu, such as (on that night) a mahogany-black leek soup topped with a dollop of fresh sautéed and diced with cilantro oil (\$5). The fish brightened and fattened every bite of the potato soup.

Next up were rings of calamari (\$10) piled high in a newspaper cone; their outsides were crisp and peppery; their insides tender and fresh. The squid served alongside was spiced with jalapeño pepper, strong up every crunch of the baby squid. Also served in paper were light guacamole, crispy tortas (\$8) dotted with parsley and served with tangy mustard sauce that twisted their tortillas.



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At 50, the towering Lucy's cheeseburger is a steel-girded Black Watch Farm patty slathered with caramelized onions and local cheddar; then loaded on a toasted brioche bun alongside a pile of lightly dressed baby greens. Each bite was so rich and wet that the jaws immediately ached.

We had little more time for our last dish, a bowl of homemade spaghetti described as a mouthful of sponge Bolognese (\$15), with melting squares of tangy farmer's cheese and bread crumb sautéed on top. It was impossible to finish that, never mind one of the sumptuous desserts. Still, the chef cut out some Meyer-lemon sorbet that practically pierced our hearts with tartness. That's the kind of guy he is.

—C.M.

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calendar

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agriculture

MEET & GREET TRAINING *Tender Crops Farmers' Association* (Preston, Vt.) presents an all-day, 100% cost-free, pre-seeding field school for planning, growing and protecting. 9 a.m. and 1 p.m. to 4 p.m. Saturday, April 7, 2012. \$400. Info: 802.865.3400. tendercrops.org

currently

INTERVIEW WITH For-loving participants play "Where Love Isn't Anyplace" style games to an encouraging environment. 6 p.m. Friday, April 6, 7 p.m. to 9 p.m. \$5 suggested donation. Info: 802.865.3400.

LAUGH OUT LOUD Avoid what makes other stand at the big table at night with comedy. *Standup Comedy* (Burlington, Vt.) 7 p.m. \$5 suggested donation. Info: 802.865.3400.

community

THEATRICAL STORM DOME SUPPORT GROUP Recruits local community to sharing stories, learning coping methods and supporting neighbors. *Worried Well Senior Center* (St. Johnsbury, Vt.) 7 p.m. Free. Info: 802.865.3400.

events

HAGGADAH AUTHORITY YAGDOL PRATICA *Pratika* (Burlington, Vt.) presents a series of events that will be relevant to fund raisers for *Yeshiva Be'er Chayim*, *Yeshiva Be'er Chayim* (Burlington, Vt.) 7 p.m. Free. Info: 802.865.3400.

fitness

YOGA *YOGA AUTHORITY YAGDOL PRATICA* *Pratika* (Burlington, Vt.) presents a series of events that will be relevant to fund raisers for *Yeshiva Be'er Chayim*, *Yeshiva Be'er Chayim* (Burlington, Vt.) 7 p.m. Free. Info: 802.865.3400.

fundraising

CAJUNIAN COLLEGE 10th to 12th graders learn about education and health of the body. At more than 20 schools across their financial aid and academic success. *South Burlington High School* (Burlington, Vt.) 7:30-9 p.m. Info: 802.865.3400. cajuniancollege.org

arts

PLANTING HIGH: IMPORTANT SERIAL INDUSTRY PARTY Students and families recap their senior project! A series of art projects through the *High School Serial* that culminated in educational and career art projects. At projects. At some of the poses! At the *High School Serial* (Burlington, Vt.) 7:30-9 p.m. Info: 802.865.3400. highschoolserial.com

SPRING LODGE PASH-TON THON & LUNCHEON *Wining Morn Association* (Burlington, Vt.)

host spring and summer sales to raise monies. *Wining Morn Association* (Burlington, Vt.) 10:30 a.m. to 4 p.m. \$50-\$100. Info: 802.865.4435

VERMONT YOGA & CLAY *Pratika* (Burlington, Vt.) presents a series of events that will be relevant to fund raisers for *Yeshiva Be'er Chayim*, *Yeshiva Be'er Chayim* (Burlington, Vt.) 7 p.m. \$5 suggested donation. Info: 802.865.3400. pratika.org

film

JOHN SHEFF: AUTHOR OF "SIXTY YEARS" *Pratika* (Burlington, Vt.) presents a series of events that will be relevant to fund raisers for *Yeshiva Be'er Chayim*, *Yeshiva Be'er Chayim* (Burlington, Vt.) 7 p.m. \$5 suggested donation. Info: 802.865.3400

CARNAVAN *Pratika* (Burlington, Vt.) presents a series of events that will be relevant to fund raisers for *Yeshiva Be'er Chayim*, *Yeshiva Be'er Chayim* (Burlington, Vt.) 7 p.m. \$5 suggested donation. Info: 802.865.3400

DISINTEGRATION *Local Revenue* (Montpelier, Vt.) explores the musical careers of five Vermonters. *Montpelier* (Montpelier, Vt.) 7 p.m. \$15. Info: 802.223.2222

YOGA 101 *From Day Dreaming to the Dimension* (Grauman's Egyptian, New York City) 10:30 a.m. about life and living a balanced career. *Yoga* (New York City) 10:30 a.m. Info: 802.865.3400

PLAY AGAIN *The Vermont School* (Burlington, Vt.) presents a series of events that will be relevant to fund raisers for *Yeshiva Be'er Chayim*, *Yeshiva Be'er Chayim* (Burlington, Vt.) 7 p.m. \$5 suggested donation. Info: 802.865.3400

food & drink

REGIONAL CUISINE OF INDIA *India* (Burlington, Vt.) 6 p.m. \$10. Info: 802.865.3400

Health & fitness

ACTION ADRENALINE 101 *The Vermont Justice* (Burlington, Vt.) presents a series of events that will be relevant to fund raisers for *Yeshiva Be'er Chayim*, *Yeshiva Be'er Chayim* (Burlington, Vt.) 7 p.m. \$5 suggested donation. Info: 802.865.3400

YOGA *YOGA AUTHORITY YAGDOL PRATICA* *Pratika* (Burlington, Vt.) 7 p.m. \$5 suggested donation. Info: 802.865.3400

CALENDAR EVENTS IN SEVEN DAYS

100% *100% of the proceeds from the 2012 Spring Fundraiser* (Burlington, Vt.) 7 p.m. Info: 802.865.3400

YOGA *YOGA AUTHORITY YAGDOL PRATICA* *Pratika* (Burlington, Vt.) 7 p.m. Info: 802.865.3400

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APR.10 | MUSIC

String Theory

"The most rewarding thing is playing when 80 percent of the audience has never been to a string quartet concert," Takacs Quartet violinist Karoly Szucska told the *London Times*. "I always compose a little bit with a flashlight," he continued, referring to the way the quartet layouts the materials, time and again, wrestling with it, making it not only note-for-note exact, but also musically and elegant. If there's one string quartet to see, most will agree it's Takacs. Highly regarded for their dramatic and varied interpretations, the forty-four-year-old ensemble's String Quartet in G Minor, op. 30, Beethoven's Kreutzer Sonata and Beethoven's movemental String Quartet no. 16 in C Minor, op. 131, at the Met.

APR.06 | MUSIC

A Line in the Sand

What is the sound of the Sahel? For many it's the lilting guitar riffs and trance-like melodies of Oumar Mahtar, aka Bombino, one of Africa's rising stars. Evoking the dusty desert, the young guitarist and songwriter in his 20s has become the anthem of the Tuareg, a nomadic tribe that's a stranger to political suppression. Though he's lived through drought, hunger and exile, "Bombino brings a message of peace to the world and is an example of the spirit of changing guns for guitars," writes All�op Worldwide. He'll deliver a sandstorm of syncopated clapping with hints of blues and rock and roll in Plainfield this Friday afternoon, opening set by Minam Bernardo and Jaro Sequera.

60481ND

Friday, April 10, 8 p.m. to midnight, at Haydn Theater, Colgate College, in Plainfield. Doors open at 7 p.m. with DJ Sutter Sounds and live service. \$16-20. mbs 586-2233, regal.org

TAKACS QUARTET

Tuesday April 10, 1 p.m., at Spalding Auditorium, Hopkins Center Dartmouth College, in Hanover, N.H. Discussion with the artists follows. \$30-40. Info, 636-3465. mcp.takacsquartet.org





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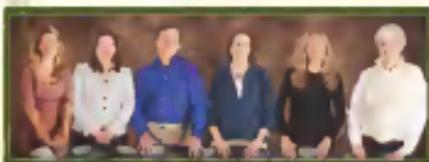
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WED 11 APRIL 10:30-11:30 PM

etc.

PLAY AGAIN DECISION GROUP A group that
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Dinner for the art of leadership at the King

Street Center while participating in a fun

day of team building. 5:30 PM to 7:30 PM. www.kingstreetcenter.org. 802-229-5426. tangomontpelier.org.

etc.

HILL AND RAKE AGAIN Starting April 12, 2013,
documentary looks at the conflict in Afghanistan
as it reexamines the true cost and price of war.
Austrian and American. 7:30 PM. Free. Info: 775-5860.

THREE DAY WORKSHOP Considered by the likes of
Albert Einstein as the most effective way to learn,
this dramatically different approach in Anti-Hung Trans-
2000 dance is a series. Tuesdays. Speaking:
Auditorium. Middlebury Center. Dartmouth. 201 College
Highway. 773-50-7. Info: 802-464-0403.

THE BURGESS HARE A simple winter lesson
on the art of life. Figures that make people smile in the
arts and sciences. 7:30 PM. Info: 802-229-5426. tangomontpelier.org.
Story by the 14 Henry Hall Center on College
Burlington. 5-45 3rd Street. Info: 802-229-5426.

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Terry Adams (2nd from left) and NRBO

Hero Worship

NRBQ's Terry Adams does Thelonious Monk

BY DAN BOLLES

As the leader (and co-leader of NRBQ), Terry Adams is widely regarded as a unique and progressive voice in rock and roll. The keyboardist's fearless, playful approach has long pushed the boundaries of rock, pop, blues and jazz, often blurring the lines between them altogether.

This Thursday, April 8, at the Flynn Space, Adams will pay homage to another artist — and personal hero — with similar tendencies toward progressive music making: the legendary jazz pianist Thelonious Monk. In advance of that show, Seven Days caught up with Adams by phone from his home in western Massachusetts.

SEVEN DAYS When did you first come into contact with Monk's music?

TERRY ADAMS I was living in Louisville, Ky., at the time, and it was about 14. I was just drawn to buy one of his records one day. I don't even really know why. I had never heard that music. But as soon as I heard it, I knew it was for me. It just spoke to my spirit. I got pretty lucky. For my 18th birthday my dad took me to the [Mid-Ohio Valley Blues, Jazz, & Folk Music Society] festival inaveline live. I love all music, but I knew he had something special to say.

SD That must have been a great experience, to see him live at that age.

TA It was. I remember going up to the gate. There was a maniac standing there and I said, "Hey, tell Monk to come over here." And the guy said, "There would be very difficult." [Laughs] And, of course, it would have been. But I just wanted to meet him. And I use him every year after that. And pretty soon, I just know him.

His music has always been important to me. It's involved in NRBQ's music in some ways. And now, finally coming up at the Flynn tonight, it's the first opportunity I've ever had to devote a night to it and show people how his music can be played in different ways, through different instrumentation and different interpretations that I would never have been able to do years ago because I was too young. So it's perfect timing for me.

SD You actually know him?

TA Yeah. Just by being around a lot. Do you know who the bassist is?

SD The Jazz Bassists?

TA The Jazz Bassists [Pronounce it Koongra-wahts, not Ruthschuh]. She was a pretty famous person of jazz. And she hung around with Monk a lot. I just know her a little bit, and they put me

on the permanent guest list at the Village Vanguard. So I walked in anyone I wanted.

I had some pretty nice encounters with the guy. One night I walked in and the place was really crowded. So I walked over and asked him if I could sit sort of behind the piano and under it, because there were no seats left. But I wanted to hear the sound, directly from the piano, without coming through the microphone. And he agreed.

SD That must have meant a lot to you then.

TA Monk's music meant a lot to me. It tells you to be yourself, to persevere. It's about integrity and sticking with your beliefs. It sends out that message, you know? It's incomprehensible.

SD NRBQ is pretty famous for meandering around in different genres and taking a playful approach to other people's music, too. When you're doing something like that, interpreting an artist who is so revered, is there a hesitancy to push too far?

TA Well, you have to be true to it. But you also have to be able to be yourself. You have to go inside the songs from beginning to end, even through improvising. It's gotta stay in there. But it

sounds, and it rocks, and it has a sense of humor. It's got the stuff that we like.

SD Without giving too much away, how are you reinterpreting his music for this show?

TA Basically with different instruments and rhythms feel. We're using instrumentation you wouldn't usually associate with that music. The last thing I would do would be to get some really good jazz musicians and go in there and just play it. It just wouldn't mean anything in the end, for me.

SD Last question. You've done some pretty incredible things over the course of your career, but being on "The Simpsons" had to be the coolest, right?

TA It was! It was a great surprise to actually be animated. We also played live film. I don't know how many other people have been on the show both animated and in themselves. We were really honored. ☺

SD Terry Adams plays the Flyncipede in "Kung-fu" this Thursday, April 8, at 1:30 p.m. [Ticket]

SD NRBQ play the Flynn Theater in "White Noise" Junction on Saturday, April 9, at 8 p.m. [Ticket]

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[last set] **Jonah** (Night) 10pm-11pm

MICHAEL *Mike* (Night) 10pm-11pm
[second set] 10pm-11pm

ON TAP *Barbie Weiss*, *Linda & Wayne*
[10pm-11pm] **Phil Alster** (Night) 10pm-11pm

PARADISE *Paradise* (Night) 10pm-11pm

THE PINEAPPLE RECORD COMPANY &
TAP 8000 *Tap 8000* (Night) 10pm-11pm
[second set] 10pm-11pm

TAKEOVER MUSIC HAIR, *California*
[last set] *Second* (Night) 10pm-11pm

cheatplains valley

14 MARCH *French Town Innkeeper*

[10pm-11pm] **Tim** (Night) 10pm-11pm

AMERICAN PLATE *SEAS* *Flag Line*

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[10pm-11pm] 10pm-11pm

ON THE 4425 BARNYARD *Spider*

[second set] 10pm-11pm

THREE STREET TUNERS *Music of the*

Revolts (Night) 10pm-11pm

TRAILER PARK *Levity* (Night) 10pm-11pm

WILDFIRE *Music Mission* (Rock) 10pm-11pm

central

THE BLACK DOOR *The Womad*, *Joy*

PARADE *Leopard* (Night) 10pm-11pm

REHAB *Rehab* (Night) 10pm-11pm

CHARLIE 23 *Charlie 23* (Night) 10pm-11pm

CAFE INDUSTRIAL *Wynona*, *UJ*

Jimmy P (Night) 10pm-11pm

POSITIVE 232 *Randy Belle* (Rock)

[10pm-11pm] 10pm-11pm

THE PINEAPPLE RECORD COMPANY &

TAP 8000 *Tap 8000* (Night) 10pm-11pm

TAKEOVER MUSIC HAIR, *California*

[last set] *Second* (Night) 10pm-11pm

cheatplains valley

14 MARCH *French Town Innkeeper*

[10pm-11pm] **Tim** (Night) 10pm-11pm

AMERICAN PLATE *SEAS* *Flag Line*

[10pm-11pm] 10pm-11pm

CITY LIMITS *Tap 10* (Entertainment)

[10pm-11pm] 10pm-11pm

ON THE 4425 BARNYARD *Spider*

[second set] 10pm-11pm

THREE STREET TUNERS *Music of the*

Revolts (Night) 10pm-11pm

TRAILER PARK *Levity* (Night) 10pm-11pm

WILDFIRE *Music Mission* (Rock) 10pm



Culture Club

Gallery profile: North End Studio A

BY MEGAN JAMES

On a recent Saturday afternoon at Burlington's North End Studio A, percussionists Jessie Nelson and Jane Bonar, who have just performed as the Snap-Drag drum duo, are dismantling their dueling drum kits. Radio host Lee Anderson is running around with an ice bucket, prepping for a screening of a documentary on the French entrepreneur and piano creator Paul Ricard. And the battle and bustle, usually owned by Bergstein and April Werner, are enjoying a lull of downtime.

It's the perfect moment to take in the photographs of Burlington artist Robin Ruskus, on view at the studio through the end of the month. Her portrait of a recent trip to Asia depicts playful children, desperate parents and rubble-strewn roads. The exhibit is a searing reminder of the lasting impact of the 2010 earthquake, which left 300,000 people homeless.

The designated gallery area at North End Studio A is small, but keen observers will find more artwork tucked into nooks and crannies throughout the building. Bergstein and Werner, the

couple responsible for the annual Vermont International Festival, spent 18 years importing Russian folk art, and their collection is vast — and still growing. Their most recent acquisition? A pair of Than tabletop-size motorcycle sculptures made from twisted bamboo.

THE VENUE HAS A DECIDEDLY INTERNATIONAL FLAIR, IN PART BECAUSE OF ITS LOCATION IN THE ETHNICALLY DIVERSE OLD NORTH END.

The venue has a decidedly international flair — the last visual art show featured work by Francophone artists. That's partly because of Studio A's location in the ethnically diverse Old North End, partly because of Bergstein and Werner's history of executive travel.

For many years, beginning in the late '70s, the couple traveled the world with their two folk-dance troupes, Green Mountain Varieties and Folkids of Vermont. For six months of the year they lived out of suitcase, performing at folk festivals in Turkey, Korea, Japan, China and many other countries.

At the same time, they began importing Russian crafts such as matryoshka, or traditional nesting dolls, towels and ceramics.

"Somewhere it turned into a real business," says Bergstein.

As much as he and Werner loved their peripatetic lifestyle, it began to wear on them. "We didn't have a place of our own," Werner says. "We would take our little band of gypsies and go wherever there was a festival."

Finally, while on tour in Japan in 2008, Werner suggested that it was time to make a change. She must have been inspired by the bare-bones style of traditional Japanese workshop, Bergstein says. "She turned over on the instant and said, 'We should simplify our life!'

It was their last tour. The couple returned to Vermont and began transforming Studio A, which they had been using as their import warehouse, into a cultural center. One storage room became a cargo studio. Their loading dock was converted into a black-box theater by the non-profit O! Center for the Dramatic Arts.

Bergstein and Werner added Studio A last year. That space, which now houses the gallery, a stage, a small call and an office, used to be the Jesus Youth and Family Center, a social services organization that operated a monthly food pickup. When Irene died, Bergstein and Werner made an offer on the space. Bergstein's father had recently died, leaving the couple an inheritance.

"What were my choices?" he asks rhetorically. "A house or the Mediterranean? A Mercedes? I poured it all into an arts center."

Bergstein says he and Werner modeled their center after the settlement houses that they grew up with in New York City. The settlement movement, which began in the 1800s, was formed around the idea that middle-class people should "settle" in low-income communities to provide social services and enhance educational and cultural opportunities.

Bergstein and Werner offer plenty of the latter. Their studio is filled daily with dance and fitness classes, theatrical productions, the Burlington Béte-avant group, Bérend Brumaire's MEC/ orchestra, a Congolese church congregation, AA meetings, youth dances and the Honeybee Press, among other organizations and activities.



Anything else they'd like to be doing? "Skiier derby," says Bergstein with a gleam in his eye.

OK, he admits, that might not be feasible in a space this big. But he and Werner do envision starting a music school someday, and a fitting after-school language program.

"We've only been open since September, so everything we do is new," says Werner. "Everything we do changes the place!"

ONGOING

Burlington shows

MONDAYS **WALLS** "What Happens" paintings, through April 20 at Crossbill Center, 10th Street Plaza, Burlington, info: 860-9095.

APRIL 18 **SHIRT** *Walls* by Jason Hoffman, Lynde M. Miller Johnson Donations Reception, 6:30 p.m. through April 22, Crossbill Center, 10th Street Plaza, Burlington, info: 860-9095.

APRIL 21 **CELESTE** Patterns of Conservation, prints, prints by the director of the Nature Conservancy Vermont Chapter, through April 25 at Gandy Center, 214 W. Burlington.

CAROL MACDONALD & KAREN BIRNBAUM "Transcendence: Mapping the Skies" sessions inspired by interviews with survivors of sexual violence and their families' interpretations of the stars, through April 25 at Crossbill Center, through May 31 at Local Roots, 10th Street Plaza, Burlington, info: 802-863-2020.

CLOTHING OPTIMAL Paper Plate Prints by John Lawrence, May, Crossbill Center, Burlington, info: 860-9095. "Clothing" by Karen Birnbaum, through May 31 at Fundigital Visual Art Gallery in Williston, info: 802-863-2020.

ENDURE *WEAR* is a variety of items by 30 Vermont artists in a variety of media, including clothing, hats, bags, purses, and more. Through April 25 at the Vermont Center for the Literary Environment and Art, located at the Vermont Craft Center, through May 31 at Local Roots, 10th Street Plaza, Burlington, info: 802-863-2020.

ENDS **BURR** "Black and white photography" April 6-15, 10th Street Plaza, Burlington, info: 802-863-2020.

ERIKAL **WINTER** "Ice, Masking, Tree Form," ceramic and fiber media, through May 31 at Fletcher Free Library, the original, info: 802-863-7043.

JOHNSON **ARTISTS** "The original oil paint eggs, the first and only at a craft fair," through April 25 at the Days of Discovery and Suspense, prints, prints and glazed ceramic eggs, through April 15 at Fletcher Free Library, info: 802-863-2020.

KARIE HAUPT "Rock, Resistor, Plastic" pop-art, interactive graphics, featuring a video and site for the public to interact with the art, through April 25 at Fletcher Free Library, info: 802-863-2020.

KRIS "Women in Art" solo exhibition, featuring local female artists, through April 25 at Fletcher Free Library, info: 802-863-2020.

KATE LEGRAND "Self-Portrait" performances, through April 25 at the Vermont Folklife Center in Burlington, info: 802-863-2020.

LEAH WITZ **PERIOD** "A Writer's Room," performances featuring an atmospheric reading, readers enacting their stories on politics and culture, through April 24 at the Poetry Foundation in Burlington, info: 802-863-2020.

LITERACY FESTIVAL & LIBRARY GLASS "Festival" through April 10th and 11th, organized by Reading Recovery and Literacy Association, info: 802-863-2020.

ARTSHOWS@ARTSHOWS.NET/ARTSHOWS.NET

TALKS & EVENTS

FIRST FRIDAY ART WALK

More than 30 galleries, art studios, and other creative spaces open for the monthly first Friday art walk. April 6, 5-8 p.m. various downtown locations, Burlington, info: 802-863-0200.

GIRLS' NIGHT'S ANTI-ART

SCHOOL, APRIL 13, 7-10 p.m. at the Vermont Center for the Literary Environment and Art, located at the Vermont Craft Center, through April 25 at Gandy Center, 214 W. Burlington.

CROSS COUNTRY SKI

Arrows bring a sense of fun to the Cross Country and Nordic Ski Center, 10th Street Plaza, Burlington, info: 802-863-2020. "Cross Country Ski" April 6-15, 10th Street Plaza, Burlington, info: 802-863-2020.

GALORE EXHIBITION

Fri, April 6, 6-8 p.m. at the Vermont Center for the Literary Environment and Art, located at the Vermont Craft Center, through April 25 at Gandy Center, 214 W. Burlington.

GIRLS' NIGHT'S & MUNICIPAL

ART WALK, APRIL 13, 7-10 p.m. at the Vermont Center for the Literary Environment and Art, located at the Vermont Craft Center, through April 25 at Gandy Center, 214 W. Burlington.

GIRLS' NIGHT'S & MUNICIPAL

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ERIN PAUL "Dust and Rain" through April 25 at the Vermont Center for the Literary Environment and Art, located at the Vermont Craft Center, through April 25 at Gandy Center, 214 W. Burlington.

HANNAH LARSEN & KIRK BEN

"Hannah Larsen & Kirk Ben" April 6-15, 10th Street Plaza, Burlington, info: 802-863-2020. "Hannah Larsen & Kirk Ben" April 6-15, 10th Street Plaza, Burlington, info: 802-863-2020.

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BETH PEARL "Institutional" through April 25 at the Vermont Center for the Literary Environment and Art, located at the Vermont Craft Center, through April 25 at Gandy Center, 214 W. Burlington.

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SHAPING PLATES "Work the materials" through April 25 at the Vermont Center for the Literary Environment and Art, located at the Vermont Craft Center, through April 25 at Gandy Center, 214 W. Burlington.

SHAPING PLATES "Work

the materials" through April 25 at the Vermont Center for the Literary Environment and Art, located at the Vermont Craft Center, through April 25 at Gandy Center, 214 W. Burlington.



Pick up the April issue of *Kids VT* inside.

Inside the Money issue, you'll find tips on saving and spending, as well as a list of financial literacy resources, courses and events.

- Camps for kids and families
- Dads describe their first jobs
- Chocolate mummies, good and good for you

Pick up a copy at local libraries in northwestern Vermont or check out all the content online on our website, kidsvt.com.



RECEPTIONS

SALLY BYRNE/MICHAEL DONALD

"Sally Byrne and Michael Donald" through April 25 at the Vermont Center for the Literary Environment and Art, located at the Vermont Craft Center, through April 25 at Gandy Center, 214 W. Burlington.

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GET YOUR ART SHOW LIST HERE!

Get your art show listed here! Just fill out the registration form below and email it to info@vtartshowlist.com or post it on vtartshowlist.com.





Amy Thompson Avishai

In the Moroccan countryside in the early nights, only about 16 percent of girls attended school, according to Boston-based photographer Amy Thompson Avishai. Though she was born on a Virginia army base, Avishai spent part of her childhood in Morocco. She returned to that country in 2006 to document life on the oil-smeared deserts that host new secondary schools there. Her exhibit of photographs, titled "Within These Walls: Educating Girls in Rural Morocco," are at PHOTO TOP Gallery in Milner River Junction April 7 through 29. The coming of electric — and the handcaravans ubiquitous — but anyone who's been touched will relate to these girls. They crowd together in a crowded study hall, one twists her hair around her finger, one pressed in a book. In another shot, girls leap from bed to bed in a moment of blissful unchastity. Pictured: "Steady in the Deserts."

PHOTOGRAPH BY AMY THOMPSON AVISHAI

BURLINGTON AREA ARTSHOUSE @ 1013

ROBERT BRUNELLE, JR. "Gold Train: Paintings, we the second floor. Through April 21 at Community College of Vermont in Winooski. Info: 854-0813.

LORRAINE HANLEY Landscapes in acrylic. Through May 11 at Montpelier's Gallerie in Burlington. Gallerie info: 865-7162.

LINDA J. HOGGREN "Letters Unframed," watercolor on paper. It's a collection of 20 letters and 20 cards. April 6 through May 27 at VCA/VT in Burlington. Info: 851-9872.

THOMAS D. GREGGORY, THE CROWN AND AFTERPIECE OF THE KING JAMES BIBLE A historical touring exhibit in honor of the 400th anniversary of the printing and one of the most influential documents in history. April 17 through May 10, 11, 12 at the Cogswell Library in Bellows Falls. Info: 854-2336.

MICHAEL SCHAFF "Silver Times," prints depicting "Selling on" shareholders' commodity. April 8 through May 27 at Spoleto Art's 19th Street (19th) in Burlington. Info: 865-8318.

HEIDI CARL "Honey" mixed media, watercolor, acrylic and print media, and a plate print. Through April 13 at Montpelier's Gallerie & Landon-Harris in Burlington. Info: 851-2606.

JOHN CARL VIGORIO Contemporary photography thru April 15. **DISMEMBER THE ISLAMIC WORLD** (late 1980s) mixed media 2000-2005 by Edward Steichen photography. Through April 22 at Piping Rock's Art Center in Ledyard. Info: 447-0738.

PETER DEITCHMAN "Photo: See a Picture" photographs. Catalog. \$15. **ARMAN PAPERTIN** Oil paintings. Through April 14. **BRADLEY BLUMEN** Oil painting. Catalog. Through April 28 at Burlington's Artport in South Burlington. Info: 855-7784.

POINTER HILL ARTS CENTER Interactive printmaking studio after-school art program. Through May 15 at the Gallery at Piontner Hill in Bellows Falls. Info: 851-9411.

MEYER LANDSCAPE "Landscape, 1988" oil and acrylic on panel. It's a collection of 10 prints in "Tape Ann" sizes, 16x20. Through April 21 at Fine Line Fine Art Sales in Burlington. Info: 847-854-4613.

ROGER LIEBMAN "The Paper Forest," an installation of cutout cutouts. Through June 1 at Winooski's Welcome Center Art-Gallery.

ROGER LIEBMAN "That was so it makes up?" new paintings. Through Apr. 26 at Piping Rock's Art Center in Ledyard. Info: 447-0738.

SHARIAN ESTEVEZ "magical action" featuring a painting. Handmade valentines in McDonald's Happy Meal boxes. Through April 15 at the Vermont Institute of Natural Sciences in Montpelier. Info: 851-9411.

SPRING DAIRY BAR "Photographs from around the world depicting the joy, humor and purity of springtime." Through April 15 at Chittenden County 4-H Center in South Burlington. Info: 851-3866.

PHOTOGRAPH BY ROB RUE

INTERVIEWS

central

JOHN THOMPSON JEWELL "Within These Walls: Educating Girls in Latin America" photographic exhibition from Girls' Best Friends and Valley Girls' photographer. April 17 through May 24. THOPPSTUDIO, White River Junction, Vt. 802-388-3599.

WHAT IS LITERACY? THE IDEA An exhibition by area students. Through April 23 at Chamber Gallery in Randolph. Info: 802-437-0204.

KAREN TIEBER "Race, Justice and Color" acrylic paintings. **CHARTERHOUSE**, 100 Main St., Brattleboro. Through April 15. **JOHN TIEBER** "The Art of the Still Life" paintings and prints. Through April 24 at Charterhouse. Info: 802-254-2111.

KEE APPELSON "Circles" new paintings. Through April 30 at Central Vermont Media Art Center (6 Park St., info: 802-862-7554).

GARDEN MOUNTAIN RAILROAD MUSEUM EXHIBITION "The War: Journeys, Losses, Pain, Heartbreak, Poetry, Humor, Resilience, Cultural, Political, Citizens, Soldiers" through May 4 at Vermont Mountaineering. 1000 Main St., Middlebury. Through April 22 at Vermont Mountaineering. Info: 802-388-0585.

KATHY BERNARD "Management Meditations," April 6 through 25 at Two Rivers Photography Studio at White River Junction. Info: 802-388-5100.

INDUSTRIAL IDEA EXHIBITION "Patriotic Art" by Curtis Cheney and A.J. Saxon. Sunday, April 26 at the Vermont Industrial Idea Center in White River Junction. Info: 802-437-0203.

JORDY VANDERKAM "Dogs, Pugsnose, a Pig and Frog" paintings April 20 at the show at [Central Vermont Art Center](http://centralvermontartcenter.org). Info: 802-388-5100.



Ella Skye MacDonald

Ella Skye MacDonald (11) Skye MacDonald was diagnosed with autism at age 3. Now a second grader at Stowe Elementary School, she's learning to verbally communicate with the help of a voice-generating device. But Ella has always had a powerful voice in her art, one her parents and teachers say. Her fantastical drawings, usually of animals — she loves an orange, banana and a dark red floor, elephants in love — offer a glimpse into the way Ella views the world. That they're pretty fuzzy? You can buy them at T-shirts, ornaments and note cards at her website, ellaskyemacdonald.com. April 14: *Autism Awareness Month*, so Stowe's Riverwood Gallery or Black Cat Coffee is showing her work, "Ella's World," through April 30. *Picturek Bookings*.

FREE Appliance Round Up!

Saturday, April 7 • 8 am - 3:30 pm
At all CSWD Drop-Off Centers
Fri & Sat April 6 & 7 at the Williston DOC only



Air conditioners, boilers, dehumidifiers, dishwashers, dryers, freezers, fridges, furnaces, microwaves, stoves, trash compactors, washers, water coolers & water heaters

★ For safety reasons, please remove doors from latch-style fridges and freezers

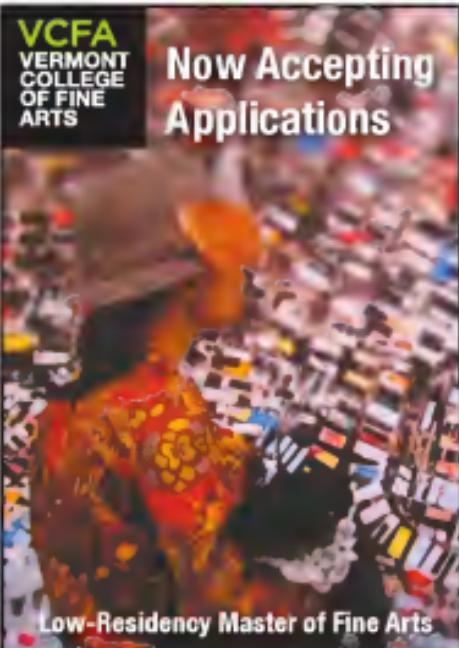
Limit: 3 appliances per household.

Round up open to Chittenden County households only.

CSWD CHITTENDEN CSWD.NET
Solid Waste District 872-8111

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VERMONT
COLLEGE
OF FINE
ARTS

Now Accepting
Applications



Low-Residency Master of Fine Arts

Graphic Design | Music Composition | Visual Art

Writing | Writing for Children & Young Adults

We Need to Talk About Kevin

Even the most honest parenting books change everything. Remember the under-sense in *Leave It To Beaver* where Bill Mumford advises Beaver Johnson that, once you do, "your life is to leave it as you found it, never to return"? He goes on in this passage about the way children change: "Change for the better and 'turn you to be the most delightful people you'll ever meet.' This is the way I've suggested to work."

My Need to Tell About Women about what can happen when it does? *Table Furniture* delivers a raw and riveting performance as a woman whose life is transformed by the persistence of falsehoods and a lasting nightmare. But Khorshidzadeh, as a certain通过Endsbooks, was something of a reluctant parent, a successful travel writer not particularly eager to give up globe-trotting for an extended stay at home.

But that's where she finds herself after marrying her *passal* boyfriend, Franklin (John C. Reilly). Bearing the patter-patter of

little girl red riding hat. Maxine has left the n-Mr-Mansion. In her firstborn's first months, Ben is assuaged by the sound of his newly coaxed crying. What makes the wail particularly assuaging is the eerie fact that the boy wails only in Earth's presence. In a striking case, she holds the tiny infant in front of her face and forces a fake smile to assuage him.

It's a key moment because the next thing we know, Kevin is out 7 and fishing waters of his own. When they're alone, he mentors his mother in any number of ways. He grieves at her deathly. He goes all Indiana Jones-like on a room that's just decorated like a media room. He smashes it under trashing, setting a fresh design just as she's finished changing a few odds. Yet, in the second, it takes for the door to open and Franklin enters the house, Kevin's expression changes from increasing

Three actors play the boy at different stages: Rock Water's a show-off if they ever made 'em. The Bodifer Show, and Jasper Newell manages to project an aura of pure

...will earn its pull-ups, but it's *Ron Miller* as the adolescent Steven who makes you believe you're in the presence of an American master. This is one of the past year's most underappreciated performances.

The film is the latest from the gifted British director Lynne Ramsay (*Backchat*) and has been adapted from the celebrated novel by Lynne's father Ramsay has simplified the chronology so as to make clear from the beginning that the innocent theme song has been committed at the local high school and that, in an instant, the film becomes a psychologically shortened period. The speech much of the movie reveals the events that led to her son's violent act in an effort not only as comprehended in but to determine the degree in which she may have been complicit. The

white cell is the mother of all graft trips.

...the one the closest, most disturbing picture I can use last year is this one of the most thoroughly eroded, superheated and broken-down economy. It has few contemporary parallels when it comes to conveying a theme or evoking a mood through results — a gift that's been lost in this election — and the need to rather than drown often a sense of lurking images. It's a kind of a kind of economic history, if you approximate loosely meaning that it grapples with the modern world's inchoate

THE CHIEF KISOMA

REVIEWS

Mirror Mirror ★★★

As the old credits of *Aladdin* roll, the whole cast prances and twirls in a Hollywood-style dance number, and suddenly it's clear what the movie needed more of. This final film comes off as a medium-length stage musical transferred to the screen, but something's missing—music would say it's tension. While in horses the Prentiss of the *Carrie* movies, Major Mervin looks the heroic, expensive authority that makes him fit. Here, an acrobatic strafe by Kyle on people on stilts proves far less convincing. Explosions have southerned the fact, a higher low-effect takes, but this comic world have preference on honest of another missing ingredient musical numbers.

stretches. Elaborate collars and over-size combinations. The settings are spectacular and sumptuous; the painted backdrops the Queen's throne room, open on the clouds as if it ruled the whole country (Studies of Bergman's *The Magic Flute*), and the diverse settings a lush wood land or sun-dappled perpetual snow.

What happens on this event? Updosing, like many other modern coming-of-age movies can't sing, especially when one's protagonist is so pretty positive, so Snow White, Wizards, Mischief, Willoughby and Jason failure do their best to undermine Disney's *Enchanted*, which tweak the nose of traditional princess tales without taking full bore into them like self-referential gags (Mervin, Mervin).

she does periodically break the fourth wall, when the prince deigns to (know White's) attempt to play her that the classic boy-sang-girl model is “ficus-pronged, and it works.”



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funds for her trivoliines from the peasants. When Bayou reaches the forest and enters the lairage of the *mais* dwarves — now a Breck bandit gang — her story takes a Robin Hood turn.

The script is full of silly banter, but it exercises restraint in pandering to a younger audience. (Timelines. It's light on the sex jokes.) The characters have distinct and colorful personalities, while Hammer did them in established comic performance conventions of a young broadstar — his ridiculous bumbling and ridiculous, period, behavior. Davis had a hard time, but she *Queers* suggests — even everything deviates starting up toward "Repressive Heterosexism," not a psychiatric encasement. She is still smiling, in *Malice*. Like, in her shadowy characterizations.

Collins is no Amy Adams, but she looks her pluckily written part, and manages to be simultaneously slippery and plucky (how and the end, happily the pluck takes over).

Kids expecting something like *The War of the Worlds* or *War of the Worlds* may find *Never Mirror* slow and claustrophobic, while adults may more likely to appreciate its more disguised world. There's something to enjoy here, and an Hollywood about Leigh's family because that it's easy to imagine a very run-of-the-mill Hollywood friend of the hybrid trying to escape from the constraints of the classically grouped, seven staged film. And if that's the case, would like to use that name - without the *Never*, of course.

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